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Delices des Chateaux Royaux:

OR, A
POCKET COMPANION

TO THE ROYAL PALACES OF
WINDSOR, KENSINGTON, KEW,

AND
HAMPTON COURT;

CONTAINING AN ACCOUNT OF THEIR
BUILDINGS, GARDENS, PAINTINGS,
MONUMENTS AND CURIOSITIES;

WITH THE
INSTITUTION AND CEREMONIES
OF THE
ORDER OF THE GARTER;

ALSO
A CONCISE DESCRIPTION OF THE
TOWNS, VILLAGES, AND VILLAS
WITHIN XIV. MILES OF WINDSOR.

TO WHICH ARE ADDED
SHORT SKETCHES OF THE LIVES
OF THE MOST EMINENT PAINTERS.

(Illustrated with a Map, several views, and other
Copper-Plates.)

Printed for C. KNIGHT, Windsor.

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18

THE
WINDSOR GUIDE,
CONTAINING A DESCRIPTION
OF THE
TOWN AND CASTLE;
THE PRESENT STATE OF THE
PAINTINGS AND CURIOSITIES
IN THE
ROYAL APARTMENTS,
AN HISTORICAL ACCOUNT
OF THE MONUMENTS, &c.
IN
ST. GEORGE'S CHAPEL;
WITH THE FOUNDATION OF THE
ROYAL COLLEGE OF ST. GEORGE,
AND THE
INSTITUTION AND CEREMONIES
OF THE
ORDER OF THE GARTER;
ALSO A DESCRIPTION OF THE
LODGES, PARKS AND FOREST:
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WINDSOR GUIDE

CONTAINING A DESCRIPTION

TOWN AND CASTLE

PAINTING AND ORNAMENTAL

ROYAL ACADEMY



ST. GEORGE'S

ROYAL COLLEGE OF PHYSICIANS

ASSISTANT AND LECTURER

ORDER OF THE QUEEN

AS A DIPLOMA

FOR THE DEGREE

OF MEDICINE

A NEW EDITION

OF THE

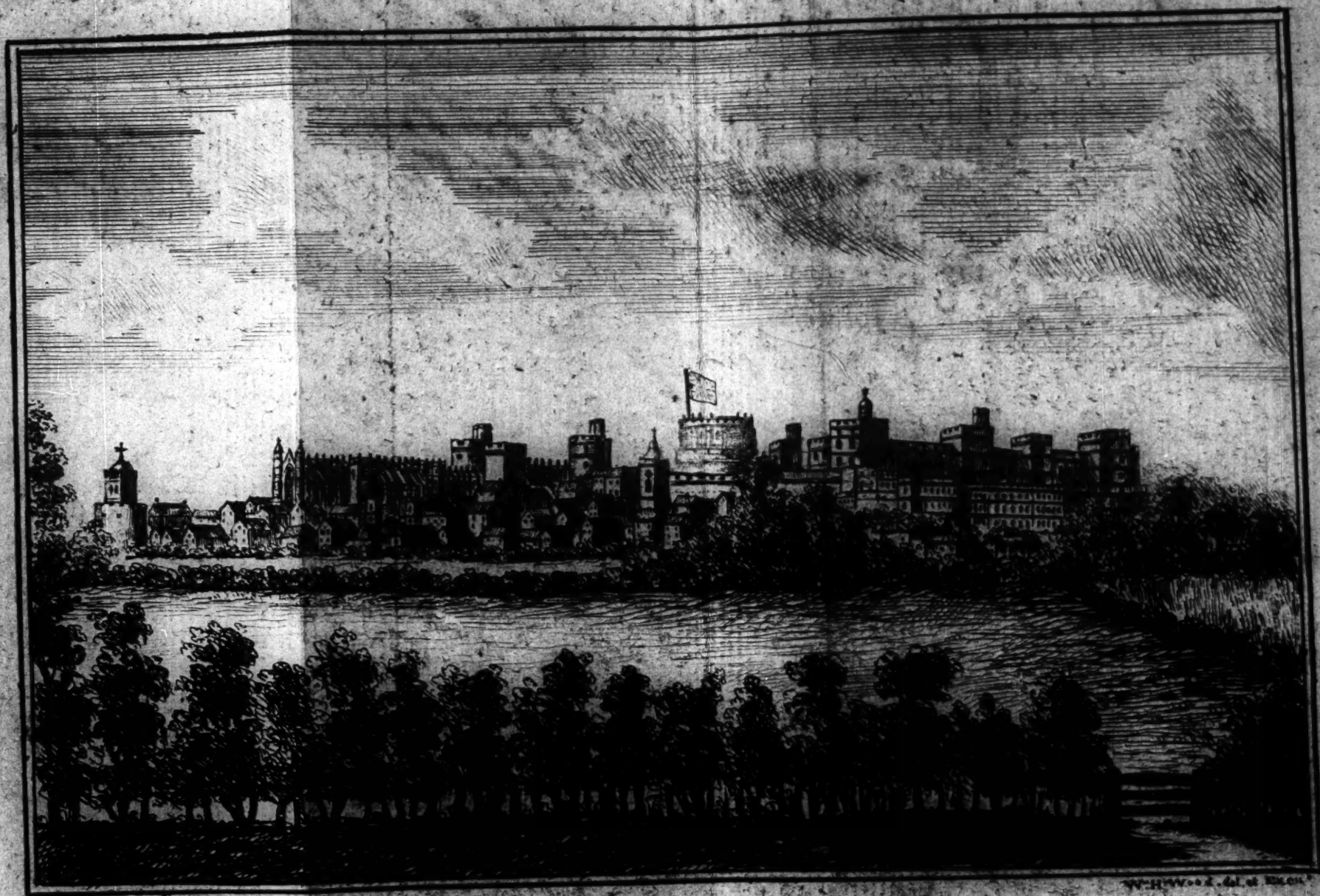
REVISION

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South West View of the Town and Castle of Windsor.

Published as the Act Directs, by Cha.^r Knight, Windsor, March 31st 1784.

THE
WINDSOR GUIDE.



W.H.W. and Ex.

CHAP. I.

Of the TOWN of WINDSOR.

WINDSOR is delightfully situated in the county of Berks, twenty-two miles west of London, on the verdant banks of the mild and gentle River Thames, which, from its serpentine course in this part of it, was, in King Edward the Confessor's Charter, termed *Windlethora*, (the *Winding Shore*) hence at first it was called *Windfor*. This town, on account of the inviting situation of its castle, (which will be described in the succeeding chapter) being favored with the residence of Edward I. who, in the year 1276,

1276, made it a free borough, and granted the inhabitants several privileges, soon became a place of great resort, and its environs the constant residence of many of the nobility. The above mentioned charter was confirmed, and other immunities conferred, by Henry VI. Edward IV. Henry VII. Henry VIII. and James I. by which the corporation have the power of holding general quarter sessions, and of trying all petty offences, and in some cases felony. The town is governed by a mayor and thirty bretheren, thirteen of whom are stiled benchers, and ten of these brethren have the title of aldermen, out of whom the mayor is annually chosen. This borough has two representatives in parliament, who at present are Lord Beaulieu, and Peniston Portlock Powney, Esq. of Maidenhead.

The town of Windsor consists of six principal streets, viz. Park-Street, High-Street, Thames-Street, Peascod-Street, Church-Street, and Castle-Street, all of them well disposed, paved and lighted, in the same manner as London, under the direction of sixty-one commissioners appointed by an act of parliament, in 1769; and for the carrying of which act into execution, his majesty, out of his gracious favor, gave 1000l. the Hon. Augustus Keppel, and Richard Tonson, Esq. the then members, 500l. each: Many gentlemen of the town and neighbourhood also subscribed liberally to promote the undertaking.

In addition to the above, in 1774, Admiral Keppel, gave 500l. more, and Mr. Montague, 1000l.

The Guildhall, which is situated in the principal part of the town, was erected in the year 1686, from a design of Sir Thomas Fiddes, surveyor of the Cinque Ports, at the expence of 2006l. 14s. and was paid by the corporation, except the sum of 680l. 7s. 6d. which was presented by several gentlemen of the place. This is a handsome structure, supported and adorned with columns and arches of Portland stone. The hall or room, in which the corporation meet for the dispatch of the business of the borough, is spacious, and well

well adapted for the purpose; and it is adorned with the portraits of *James I. Charles I. Charles II. James II. William III. Queen Mary, Queen Anne, George Prince of Denmark, Prince Rupert, Archbishop Laud, Theodore Randue, Esq: the Earl of Nottingham, Lord Admiral in the year 1688, governor of Windsor Castle, and high steward of the borough, &c.* In 1707, the corporation, from their regard to queen *Anne*, who constantly resided at *Windsor* during the summer season, erected, in a niche at the north end of this structure, the statue of that princess, vested in her royal robes, with the globe and sceptre in her hands; and underneath, in the frieze of the entablature, is the following inscription in letters of gold.

Anno Regni sui VI.

Dom. 1707.

Arte tua, sculptor, non est imitabilis ANNA:
ANNÆ vis similem sculpere? Sculpe deam.

S. Chapman, Prætor.

In English thus

In the sixth year of her Majesty's reign,
And of our Lord, 1707

Carver forbear; thy art no *Anne* can shew,
Would'st thou shew *Anna*? set a Goddess to our view.

And in a niche on the south side, is the statue of her Majesty's royal consort, *Prince George of Denmark*, in a *Roman* military habit.

Underneath is the following inscription.

Serenissimo Principi

GEORGIO Principi Danicæ,

Heroui Omni seculo venerando.

Christophus Wren, Arm.

Posuit MDCCXIII.

In English thus

C

To

To the most serene Prince George Prince of Denmark an Hero to be revered in every age. Christopher Wren, Esq. erected this Stauē 1713.

In the area under the hall, is kept a market on Saturdays, and three fairs, on Easter Tuesday, July 5th, and Oct. 24th.

The parish church, which is commodiously situated on the east side of the High Street, is a spacious antient structure, having a ring of eight bells, two of which were given by Lord Marsham, Cofferer to Queen Ann, who also recast the other six. The benefice is in the gift of the Lord Chacellor, and which has been lately augmented by his present majesty.

On the north side of the church yard, was erected in the year 1706, a neat edifice for a Free School, for thirty boys and twenty girls, who are cloathed, and taught writing, accompts, and the principles of the christian religion. Beside this charitable institution, there are several small almshouses in different parts of the town, which, with the benefactions left by well disposed persons for the use of the poor, make them less burthenfome in this, than in most other places.

In 1784, Col. Trigg, of the twelfth regiment, which was then on duty at Windsor, having represented to his Majesty, the very great inconveniences the sick soldiers suffered in their quarters, as well as the impropriety of continuing them in the same apartment with the more healthy; his Majesty was pleased to signify his gracious intention to build an hospital for their accommodation; upon which the corporation presented him with a piece of land, called Glaziers Corner, situated on the east side of the Long Walk about a mile from the town; The building was immediately begun, and finished by the latter end of the same year; it consists of two large wards that will contain upwards of twenty men each; apartments for the Doctor, and Nurse; a Surgery, Kitchen, and Laundry; all well adapted for their several purposes.

CHAR

C H A P. II.

Of the C A S T L E.

THE Castle of *Windsor* was first built by *William the Conqueror*, soon after his being seated on the throne of this kingdom, on account of its healthful and pleasant situation, and probably no less as a place of security and strength, in the beginning of his reign: His son, King *Henry I.* greatly improved it with many buildings, and surrounded the whole, for its greater strength and beauty, with a strong wall: Succeeding monarchs also, for the same reason, constantly resided here.

In this castle *Henry II.* held a parliament, in the year 1170; and here King *John* lodged during the contest between him and the barons. However, in the disputes between his son and successor, King *Henry III.* and his barons, this castle was, in 1263, delivered by treaty to them; but in the same year it was taken by surprize, and made the rendezvous of the king's party. King *Edward I.* and *Edward II.* resided at *Windsor*, more on account of its delightful situation than its strength; and had many children born here, among whom was the heroic *Edward III.* who had an extraordinary affection for this his native place; and in the year 1360, caused the old castle to be entirely taken down, except the three towers at the west end of the lower ward; and rebuilding the present stately castle, made it the seat of the most noble order of the Garter,

In succeeding times, other additions were made to this noble place. King *Henry VII.* added the stately
 fabric

fabric adjoining to the king's lodgings in the upper ward. *Henry VIII.* rebuilt the great gate in the lower ward leading to the town. *King Edward IV.* began, and queen *Mary* perfected, the bringing of water from *Black Moor-Park*, in the parish of *Wingfield*, into a fountain of curious workmanship, in the middle of the upper court. Queen *Elizabeth* made a terrace-walk on the north side of the castle, from whence is a delightful prospect of the *Thames*, *Eton college*, and a great number of fine seats dispersed over the adjacent country. Under *Charles II.* this castle, which had felt the effects of the national convulsions under several avaritious and lawless masters, was entirely repaired: The face of the upper court was changed, and brought to its present beauty: The windows were enlarged and made regular; and the royal apartments were completely furnished and adorned with beautiful paintings. This prince also not only enlarged the terrace-walk made by queen *Elizabeth*, on the north side of the castle, but carried a like terrace round the east and south sides of the upper court, and new faced the whole terrace with a noble rampart of free-stone, and beautiful easy slopes to the lower part beneath. This terrace extends 1870 feet in length, and may with justice be said to be the noblest walk in *Europe*. Several additions were made to this castle by some of our early princes, and lastly by queen *Anne*; but as these have been obliterated by time, and succeeding alterations, a minute detail of them would exceed the limits of this epitome: I shall therefore briefly inform the reader that this castle is divided into two courts, or wards, with a large keep, or round tower, between them, called the middle ward, and then proceed to give a description of the several parts of it in its present state; but first, that he may conceive some idea; of this most delightful situation, I shall present him with the following quotation from Sir John Denham's poem of *Cooper's Hill*:

“ Windsor

" Windsor the next (where Mars with Venus dwells,
 Beauty with strength) above the valley swells
 Into my eye, and doth itself present
 With such an easy and unforc'd ascent,
 That no stupendous precipice denies
 Access, no horror turns away our eyes;
 But such a rise, as doth at once invite
 A pleasure, and a reverence from the sight.
 Such seems thy gentle height, made only proud
 To be the basis of that pompous load,
 Than which a nobler weight no mountain bears,
 But Atlas only, which supports the spheres."



ROYAL APARTMENTS

CHAP.

C H A P. III.

Of the UPPER WARD, or COURT; with a Description of the ROYAL APARTMENTS.

TH E Upper Ward is a spacious quadrangle, formed on the west side by the keep or round tower; on the north by the royal apartments, St. George's hall, and the chapel royal; and on the east and south sides, by the apartments of the prince of Wales, the royal family, and the great officers of state.

Nearly in the centre of this square, is an equestrian statue in bronze, of king *Charles II.* in a *Roman* habit, and placed on a marble pedestal, on the south side of which are represented, in basso relievo, a variety of figures expressive of navigation. On the west side is the royal cypher, surrounded with the garter, and crowned with other ornaments. On the north side are variety of fruits, and on the east a shield, on which is a *Latin* inscription to this effect: "*Tobias Rustat* humbly gave and dedicated this statue to his most gracious master *Charles II.* the best of kings, in the year of our Lord *MDCLXXX.*"

Underneath is a curious water engine, invented by *Sir Samuel Morland*, in that prince's reign, to supply the place with water.

I shall now conduct the reader, to the upper side of this court, on which, as is above mentioned, are:

ROYAL APARTMENTS.

The entrance to these is by a handsome pair of iron

iron gates, through a vestibule, supported by columns of the Ionic order, with some antique busts in several niches; the principal are a Roman vestal, and a slave in the action of picking a thorn out of his foot.

The stair-case consists of three flights of stone steps, containing twelve in each flight, secured on the right hand with twisted iron balustrades. Here, within a dome, is represented the story of *Phaeton*, petitioning *Apollo* to permit him to drive the chariot of the sun; and at each corner of the ceiling, under the dome, is one of the four elements.

Fire is represented by a woman sitting on a pile, with a flaming censor in her hand, and by her are a phoenix and a salamander.

Earth is crowned with a chaplet of corn, and holds in one hand a wheat-sheaf, and in the other a cornucopia.

Air is represented by a woman with her left hand on a peacock, a paroquet is by the peacock, in a flying posture, and on her right hand is perched a king's fisher.

Water is represented by a nereid holding a fish in her lap, with a dolphin, cod, eel, and other fish under her feet. Each of the elements are further expressed by a variety of their characteristic emblems.

In the different parts of the ceiling are the winds supporting the clouds; and in the front is *Aurora* with her nymphs in waiting, giving water to her horses. On the cornice are some of the signs of the zodiac, with baskets of flowers beautifully disposed.

Beneath the cornice are twelve azure columns, painted, of the *Corinthian* order; and on each hand, in large compartments, is the transformation of *Phaeton's* sisters into poplar trees, with this inscription, *MAGNIS TAMEN EXCIDIT AUSIS*. *He fell however in a great enterprise*, is the transformation of *Cygnus* into a Swan. Between each pillar is a niche, in which are represented geography, comedy, tragedy,

TO THE WINDSOR GUIDE.

tragedy, epic poetry, sculpture, painting, music, and the mathematics; all which are painted in umber, and heightened with gold; so that they appear to the eye like brass statues.

Over the door is a bust of *Venus* in black marble; and on the front of the stair-case is an oval, which gives a view to the back stair-case, which is adorned with the story of *Meleager* killing the wild boar of *Ætolia*, and giving the head to his mistress *Atalanta*.

The painting of the whole stair-case was designed and executed by Sir *James Thornhill*, in the reigns of queen *Anne* and king *George I.*

QUEEN'S GUARD-CHAMBER.

In this apartment, into which you first enter, the ceiling is adorned with *Britania* in the person of queen *Catharine* of *Portugal*, consort of *Charles II.* seated on a globe, bearing the arms of *England* and *Portugal*, the four quarters of the earth and their respective symbols, attended by deities presenting their several offerings. The signs of the *Zodiac* are on the outer part of this beautiful representation. In different parts of the ceiling are *Mars*, *Venus*, *Juno*, *Minerva*, and other heathen deities, with *Zephyrs*, *Cupids*, and other embellishments properly disposed.

On the coving over the door, is *Minerva*, on the east side *Achilles*, on the south *Juno*, with a peacock, and on the west *Venus* with her doves.

Over the chimney is *George* prince of *Denmark* on horseback, by *Dahl*, and a view of shipping, by *Van-der-velde*.

In this room are guns, bayonets, pikes, bandoleers, &c. disposed in various beautiful forms, with a star and garter, the royal cypher, and other ornaments intermixed, cut in lime-wood.

QUEEN'S

QUEEN'S PRESENCE-CHAMBER.

The ceiling of this room is adorned with the representation of queen *Catharine*, attended by *Religion*, *Prudence*, *Fortitude*, and the other virtues; she is under a curtain spread by *Time*, and supported by *Zephyrs*, with *Fame*, sounding the happiness of *Britain*. Underneath, *Justice* is seen driving away *Sedition*, *Envy*, and other evil genii.

The room is hung with tapestry, containing the history of the beheading of *St. Paul*, and the persecution of the primitive *Christians*.

The Paintings are,

King Edward the Third,	<i>Belcamp.</i>
King James the First,	<i>Vandyck.</i>
Edward the Black Prince,	<i>Belcamp.</i>

QUEEN'S AUDIENCE-CHAMBER.

On the ceiling of this room, *Britannia* is represented in the person of Queen *Catharine*, seated in a triumphal car, drawn by swans to the temple of *Virtue*, attended by *Ceres*, *Pomona*, *Flora*, &c. with other decorations heightened with gold.

The tapestry of this room is of a rich gold ground, made at *Coblentz* in *Germany*, and presented to King *Henry VIII.* The canopy is of fine *English* velvet, set up by queen *Anne*.

The Paintings are,

William Prince of Orange,	<i>Honthorst</i>
King James the First's Queen,	<i>Van Somer</i>
Frederick Henry, Prince of Orange,	<i>Honthorst</i>

BALL.

B A L L - R O O M.

On the ceiling of this room King *Charles II.* is represented giving freedom to *Europe*, by the figures of *Perseus* and *Andromeda*. Over the head of *Andromeda* is inscribed *EUROPA LIBERATA*; and on the shield of *Perseus*, is *PERSBUS BRITANNICUS*, and *Mars*, attended by other pagan deities, offers the olive branch. On the cornice is the story of *Perseus* and *Andromeda*, the four seasons, and the signs of the zodiac: The whole heightened with gold.

The tapestry, which represents the twelve months of the year, was made at *Brussels* and set up by King *Charles II.* In this room is a large silver table, stand and glass.

The Paintings are,

William, Earl of Pembroke,	<i>Van Somer</i>
St. John,	after <i>Corregio</i> .
The Countess of Dorset,	after <i>Vandyck</i>
The Dutchess of Richmond,	<i>Vandyck</i>
A Madona.	
The Duke of Hamilton,	<i>Hanneman</i>

QUEEN'S DRAWING-ROOM.

On the ceiling is represented an assembly of gods and goddesses. The whole intermixed with Cupids, and a variety of flowers, heightened with gold.

This room is hung with tapestry, representing the the seasons of the year.

The Paintings are,

Judith and Holofernes,	<i>Guido</i>
A Magdalen,	<i>Sir Peter Leys</i>
Henrietta, Dutchess of Orleans,	

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in the character of Minerva,

Lady Digby,

Vandyck

De Bray and his Family,

De Bray

Killegrew and Carew,

Vandyck

QUEEN'S BED-CHAMBER.

On the ceiling of this room is painted, the story of *Endymion* and *Diana*.

The bed set up by order of her present most gracious Majesty, is of the most exquisite workmanship, and is said to have cost fourteen thousand pounds; the whole of the bedstead, and part of the tester, which is made with a dome in the centre, are curiously carved and gilt; the curtains and valances are of a rich pea-green corded tabby, and the head, tester, and counterpane, of white satin; on which are embroidered a variety of the most curious flowers, the colours of them are beautiful, and are disposed with the greatest accuracy and judgment.

In this room is an exceeding fine glass, 10 feet 4 inches, by 4 feet 9 inches, and a curious commode table.

The Paintings are,

A Portrait of the Queen a full length, with fourteen of the Royal Offspring, in miniature.

West.

Six capital Landscapes,

Zacarelli.

Two Flower-pieces.

Y. Baptist.

ROOM OF BEAUTIES.

This room is thus named, from a collection of portraits of the most celebrated beauties in the reign of king *Charles II.* all of which are originals.

These

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These are,

Mrs. Knot,	<i>Wiffing</i>
Mrs. Lawson,	<i>Ditto</i>
Lady Sunderland,	
Lady Rochester,	
Lady Denham,	
Lady Denham's sister,	
Mrs. Middleton,	
Lady Byron,	<i>Houfeman.</i>
The dutchess of Richmond,	
The countess of Northumberland,	
Lady Gramont,	
The dutchess of Cleveland,	
The dutchess of Somerset,	
The lady Offary,	<i>Wiffing</i>

Here are also,

Thirteen Portraits of Ladies after
Vandyck, *by Russell.*

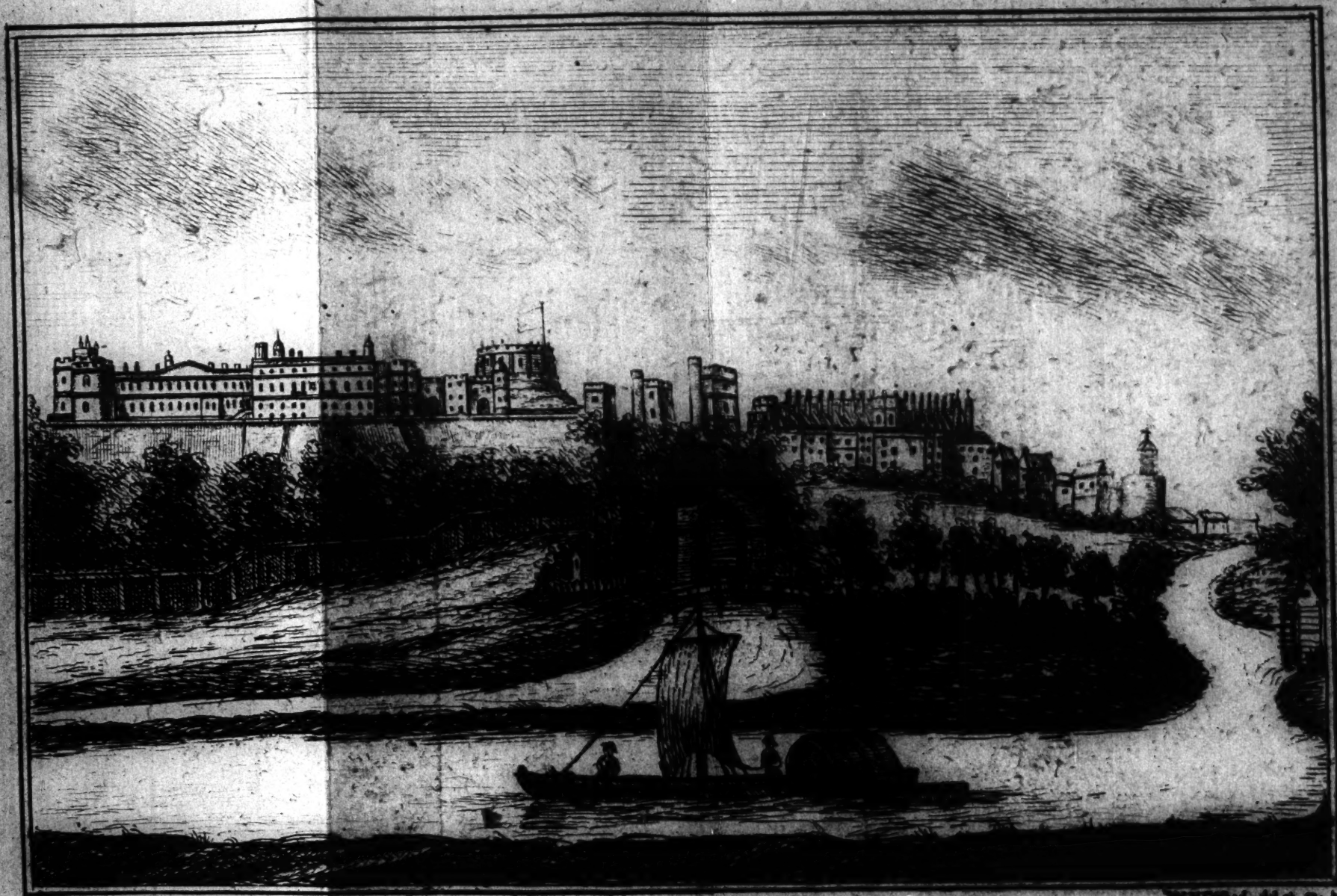
QUEEN'S DRESSING-ROOM.

This room has been lately hung, by order of her present Majesty, with a neat silk knotting on Manchester stuff.

The only painting in this room is,

Anne of Denmark, King James First's Queen
Janfen.

Belonging to this room is a closet, in which is deposited the Banner of France, annually delivered here on the second of August by the duke of Marlborough, successor to John the great duke of Marlborough, by which he holds Blenheim, a magnificent palace at Woodstock park in Oxfordshire, built in the reign of queen Anne,



North-View of Windsor Castle, from the Wharf near Eaton.

Published as the Act Directs, by Cha^s Knight, Windsor. March 31st 1785.

Anne, as a national reward and acknowledgment to that great general, for his many glorious victories over the *French*, and their allies, in a course of ten years most successful war.

Here is a portrait of cardinal *Woolsey*, and other paintings; but as this closet is not open for public inspection, they do not offer to view.

QUEEN ELIZABETH's; OR THE PICTURE GALLERY.

The collection of paintings in this room consist of,

Emperor Charles the Fifth, after	<i>Titian</i>
A Conversation,	<i>Tenires</i>
Sir John Lawson,	<i>Sir P. Lely</i>
Sir Christopher Minnes,	<i>Ditto</i>
An Italian Market,	<i>Bomboccio</i>
The Earl of Sandwich,	<i>Sir P. Lely</i>
Sir Thomas Allen,	<i>Ditto</i>
An Italian Market,	<i>Bomboccio</i>
Sir William Penn,	<i>Sir P. Lely</i>
Sir George Ascough,	<i>Ditto</i>
Sir Thomas Tiddyman,	<i>Ditto</i>
The Battle of Spurs,	
The Wife Men's Offerings,	<i>Paul Veronese</i>
Titian and a Senator of Venice,	<i>Titian</i>
Two Misers,	<i>Quintin Matsys</i>
A Boy with Puppies. &c.	<i>Murillo</i>
Anne, Dutchess of York,	<i>Sir P. Lely</i>
Prince Rupert,	<i>Ditto</i>
King Henry the Eighth,	<i>Holbien</i>
Our Saviour and St. John,	<i>Vandyck</i>
King Henry the Eighth's Expedition to Boulogne,	
Saint Joseph,	<i>Fetti</i>
The Holy family, after	<i>Raphael</i>
	<i>Sir</i>

Anne, as a national reward and acknowledgment to that great general, for his many glorious victories over the *French*, and their allies, in a course of ten years most successful war.

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Sir William Penn,	<i>Sir P. Lely</i>
Sir George Ascough,	<i>Ditto</i>
Sir Thomas Tiddyman,	<i>Ditto</i>
The Battle of Spurs,	
The Wise Men's Offerings,	<i>Paul Veronese</i>
Titian and a Senator of Venice,	<i>Titian</i>
Two Misers,	<i>Quintin Matsys</i>
A Boy with Puppies. &c.	<i>Murillo</i>
Anne, Dutchess of York,	<i>Sir P. Lely</i>
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King Henry the Eighth,	<i>Holbien</i>
Our Saviour and St. John,	<i>Vandyck</i>
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Saint Joseph,	<i>Fetti</i>
The Holy family, after	<i>Raphael</i>
	<i>Sir</i>

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Sir Jeremiah Smith,	<i>Sir P. Lely</i>
A Man's Head,	<i>Carlo Cignani</i>
A Boy paring Fruit,	<i>Michael Angelo</i>
A Landscape with Men playing at Bowls,	<i>Teniers</i>
King James the first,	<i>Van Somer</i>
A Man's Head,	<i>Carlo Cignani</i>
The Ascension of the Virgin	<i>Bassan</i>
Boors drinking, &c.	<i>Teniers</i>
Sir Joseph Jordan,	<i>Sir P. Lely</i>
St. Charles de Boromeo,	<i>Fetti</i>
The Angel appearing to the Shepherds,	<i>Nicolo Poussin</i>
The Interview between King Henry the Eighth and Francis the first, King of France,	
Sir William Berkely,	<i>Sir P. Lely</i>
Our Saviour in the Garden,	<i>Nicolo Poussin</i>
Emanuel Philebert, Duke of Savoy,	<i>Sir A. More</i>
The Angel delivering St. Peter out of Prison,	<i>Steenwyck</i>
The Duke of Albermarle,	<i>Sir P. Lely</i>
Landscape,	
The Marquis del Guasto and his Family,	<i>Teniers</i>
after	<i>Titian</i>
Sir John Harman,	<i>Sir P. Lely</i>
Landscape	<i>Swanvelt</i>

CHINA CLOSET.

This closet, which is finely gilt and ornamented, is filled with a great variety of curious old china, elegantly disposed. Here is also a fine amber cabinet presented to queen Anne by doctor Robinson, bishop of Bristol, and plenipotentiary to the congress at Utrecht.

The Paintings are,

Prince Arthur and his two Sisters,	<i>Mabuse</i>
A Woman with a kitten in her hand,	<i>A Woman</i>

A Woman squeezing Blood out of a Sponge:

From this gallery you return to the queen's drawing room, from which you enter the king's apartments.

KING'S CLOSET.

On the cieling of this room is painted the story of *Jupiter and Leda*.

The Paintings are,

Anne Dutchess of York,	Sir P. Lely
A Man's Head,	Raphael
St. Catharine,	Guido
A Woman's Head,	Parmegiano
A Landscape with boats, &c.	Brueghel
A Landscape with figures,	Ditto
A Landscape,	Teniers
Princess Mary	Sir P. Lely
The Duke of Norfolk,	Holbein
A Landscape with the Holy Family,	Van Uden
Martin Luther,	Holbein
Erasmus,	George Pens
Queen Henrietta Maria,	Vandyck
The Creation	Brueghel
Mary Dutchess of York,	Sir P. Lely

KING'S DRESSING-ROOM.

The cieling is *Jupiter and Danae*.

The Paintings are,

Prince George of Denmark,	Sir G. Kneller
A Magdalen,	Carolo Dolci
A View of Windsor Castle,	Wofsterman
	A Man's

A Man's Head,	<i>Leo da Vinci</i>
A Landscape,	<i>Wouvermans</i>
Nero depositing the Ashes of Britannicus,	<i>Le Sueur</i>
The Countess of Desmond,	<i>Rembrant</i>
Figures and Horses with a Farrier's Shop,	<i>Wouvermans</i>
A young Man's Head,	<i>Holbein</i>
King Charles the Second,	<i>Rassell</i>
Herodias's Daughter,	<i>Carolo Dolce</i>
An old Man's head,	<i>Holbein</i>
James Duke of York.	<i>Ruffel</i>
A View of Windsor Castle,	<i>Wostermans</i>
King Charles II.'s Queen,	<i>Sir P. Lely</i>

KING'S BED-CHAMBER.

On the cieling, king *Charles II.* is represented in the robes of the Garter, seated on a throne, under a canopy supported by *Time, Jupiter, and Neptune*, with a figure representing *France*, in a suppliant posture at his feet. He is also attended by *Europe, Asia, Africa, and America*, paying their obedience to him.

The tapestry represents a part of the story of *Hero and Leander*.

The bed in this room, which is of rich flowered velvet; was made in *Spital-Fields, London*, and was originally set up in the queen's bed chamber, by order of queen *Anne*, but was, in 1778, removed hither, and the elegant bed before-mentioned, set up where this was taken from.

The Paintings are,

King Charles the second in
Armour when Prince. *Vandyck*
Henry Duke of Gloucester, his Brother. *KING's*

KING'S DRAWING-ROOM.

The cieling is an allegorical representation of the restoration of king *Charles II.* who is seated in a triumphal car, drawn by the horses of the Sun, attended by *Fame*, *Peace* and the *Polite Arts*; *Hercules* driving away *Rebellion*, *Sedition*, and *Ignorance*; *Britannia* and *Neptune* properly attended, paying obedience to the monarch as he passes. In other parts of the ceiling, are painted the labours of *Hercules*, with festoons of fruit and flowers, in stone-colour, beautifully heightened with gold.

The Paintings in this Room are,

A Magdalen,	<i>Young Palma</i>
The converted Chinese,	<i>Sir G. Kneller</i>
The Roman Charity	
St John	
St. Stephen stoned,	<i>Rotterman</i>

KING'S PUBLIC DINING-ROOM.

On the ceiling is painted the banquet of the gods, with a great variety of fish and fowl, on the several parts of the covering.

The carving of this room is most exquisite, representing great variety of fruit, fish, and fowl, done in limewood, by *Mr. Gibbons*, a famous statuary and carver in the reign of King *Charles II.*

The Paintings are,

Nymphs and Satyrs,	<i>Rubens and Snyders</i>
The Marriage of St Catherine,	<i>Dankers</i>
The Naval Triumph of Charles II.	<i>Verrio</i>
The Birth of Venus,	<i>Gennari</i>
Venus and Adonis,	<i>Ditto</i>
Cephalus and Procris,	<i>Ditto</i>
Hercules and Omphale,	<i>Ditto</i>
A Sea Piece	
Diana	<i>The</i>

The following paintings in the dark parts of the room are so disposed, as to have an agreeable effect, from the reflection of the sun at noon.

At one End are,

The Hunting the Wild-Boar	Snyders
The taking of Bears,	Bassan
A piece of Still-life, that is a brass Pan, a Fawn, and a Bittern,	Kalf
A Cocoa Hut and Tree	
A Crown Bird	

On the other End,

Lacy, a comedian, in three characters,	Wright
A Bohemian Family,	Purdini
A Family singing by candle-light,	Honthorst
Divine Love,	Baglioni

KING'S AUDIENCE CHAMBER.

The ceiling is a most lively representation of the re-establishment of the church of *England* on the restoration of *Charles II.* in the characters of *England*, *Scotland*, and *Ireland*, attended by Faith, Hope, and Charity. Religion triumphing over Superstition and Hypocrisy, who are driven by *Cupids* from before the face of the church; all of them represented in their proper attitudes, and highly finished.

The canopy of this room is of velvet, embroidered with gold; it was set up in the reign of king *James II.*

The Paintings are,

Saint Peter, James, and John,	
The Duke of Richmond,	Mich. Angelo. Caravaggio
Our Saviour before Pilate,	Mytens
	Schiavone
	Lot

Lot and his Daughters, *Sim. de Pessere*

KING'S PRESENCE CHAMBER.

On the ceiling is painted, in a most masterly stile, a portrait of king *Charles II.* shewn by Mercury to the four quarters of the world, who are introduced by Neptune; Fame with a branch of olive in her left hand, and a trumpet in her right, is sounding the glory of the Prince, and Time driving away rebellion, sedition, and other evil genii. Over the canopy, Justice is shewing the arms of Britain to Thames and his river nymphs; the star of Venus, and the following label, "*Sydus Carolinum.*" At the lower end of the chamber is Venus in a sea car, drawn by tritons and sea nymphs. The ground and manner of finishing this ceiling, are the same as those we have before mentioned.

The Paintings are,

Duns Scotus,
Peter, Czar of Muscovy,
Prometheus

Spagnolet
Sir G. Kneller
Young Palma

KING'S GUARD-CHAMBER.

The ceiling is much admired for the manner in which it is painted in water colours.

In one circle are *Peace* and *Plenty*; in another, *Mars* and *Minerva*; and in the dome is a representation of *Mars*, with helmets, shields, and trophies.

In this room the knights of the garter, in the absence of the sovereign, dine at an installation.

The magazine of arms and warlike instruments, deposited in this spacious room, were ingeniously disposed in colonnades, pillars, circles, shields, and other devices, by Mr. *Harris*, late master gunner of this castle. Among the coats of mail, is that of the renowned

renowned *Edward* the black prince, which is placed over the door leading to *St. George's-Hall*.

The Paintings are,

Charles XI. King of Sweden, on Horseback, Wyck
Eight Views of Battles, Sieges, &c. Rugendas

ST. GEORGE'S - HALL.

This most magnificent apartment, which is generally allowed to be one of the finest in *Europe*, is dedicated to the peculiar honor of the most noble *Order of the Garter*.

In a large oval, in the centre of the ceiling, King *Charles II.* is represented in the habit of the order of the garter, with his right foot on a lion's head, attended by *England, Scotland, and Ireland*; religion and plenty holding the crown of these kingdoms over his head; on each side of the monarch, are *Mars* and *Mercury*, with the emblems of war and peace.

In the same oval is regal government, supported by religion and eternity; justice, attended by fortitude, temperance, and prudence, beating down rebellion and faction; and among the evil genii, the painter is said to have introduced the earl of *Sh—y*, a statesman of that reign, dispersing libels. Nearer the throne is an octagon, in which is *St. George's* cross, encircled with the garter, within a star or glory, supported by Cupids, with the motto

HONI SOIT QUI MAL Y PENSE,

the Muses attending in full concert, and other embellishments, expressive of the grandeur of the order.

On the back of the sovereign's throne, - is painted a large canopy and drapery, on the latter of which is represented, as large as life, *St. George* encountering the dragon, and on the lower border is inscribed,

VENIENDO

VENIENDO RESTITUIT REM,

In English,

By coming he restored affairs,

In allusion to King *William III.* who is seated under the above-mentioned canopy, in the habit of the order, by Sir *Godfrey Kneller*. The ascent to the throne is by five steps of fine marble, to which the painter has made an addition of five more, in such perfection, that they agreeably deceive the sight, and almost induce the spectator to believe them equally real.

In the lower compartments of the ceiling over the music gallery, is the collar of the order of the garter, supported by cupids, and encompassed with a variety of characters, emblematic of this most illustrious order of knighthood.

On the north side of this superb chamber, extending 108 feet in length, is elegantly painted, the triumph of *Edward* the black prince, son of *Edward III.* founder of the order of the garter, who is seated at the upper end, receiving *John*, King of *France*, and *David*, King of *Scotland*, prisoners, under a canopy of green velvet. The prince, crowned with laurels, is seated in a triumphal car, in the midst of the procession, supported by slaves, preceded by captives, and attended by the emblems of liberty, victory, and other ensigns of the *Romans*, with the banners of *France* and *Scotland* displayed. The painter has closed this procession with the countess of *Salisbury*, in the person of a fine lady, making garlands for the prince, and a representation of *Shakespeare's* *Merry Wives of Windsor*; in this last part of the group he has humorously introduced himself in a black hood and a scarlet cloak.

At the lower end of the hall is a noble music gallery, finely carved and gilt, supported by four slaves, beautifully carved in wood, bending, as it were

were, beneath their burthen, representing a father and his three sons, whom the brave *Edward* the Black Prince is said to have made captives in his wars. Over the music gallery is the following inscription :

ANTONIUS VERRIO, NEAPOLITANUS
NON IGNOBILI, STIRPE NATUS.
Agustissimi REGIS CAROLI SECUNDI
SANCTI ET GEORGII
MOLEM HANC FORLICISSIMA MANU
DECORAVIT.

In *English* thus,

Anthony Verrio, a *Neapolitan*, born of a noble race, ornamented with a most happy hand, this large pile of building, of the most noble king *Charles II.*, and *St. George*.

S T. G E O R G E ' s O R T H E K I N G ' s C H A P E L .

In this chapel, which is adjoining to *St. George's Hall*, divine service is performed every morning, during his Majesty's summer residence at *Windsor*, at eight o'clock.

The ceiling is a masterly and striking representation of the ascension of our Saviour, accompanied by a numerous host of angels. On the west end, over the altar, is *Mary Magdalen* weeping on the outside of the sepulchre; and on each side on the cornice, are the *Roman* soldiers.

The altar-piece is the Last-Supper; and on the north-side of the chapel are painted some of the miracles of our Saviour, as his raising *Lazarus* from the dead, curing the sick of the palsy, casting out devils, &c. by *Verrio*, who in the principal part of the design is masterly, but is thought by connoisseurs not to have been quite so happy in his execution

of

of it, the figures of the sick men being too athletic for persons in their supposed condition: there is also a much greater inconsistency in the painter's having introduced Sir *Godfrey Kneller*, and Mr. *Cooper*, who assisted him in these paintings; and likewise himself, in a full black wig, bidding the cripples go to our Saviour to be healed,

The closets for the King and the royal family, form the east end of this chapel. The canopy, curtains, and furniture are of crimson velvet, with gold fringe. The carved work of this chapel is worth the particular attention of the curious; it represents a great variety of palms, pelicans, doves and other allusions to scripture history; likewise the star and garter, with other ornaments, all finely executed by *Gibson*.

From this chapel you return into the queen's guard-chamber, and this closes the several apartments shewn to the public. The other apartments being seldom open, except when the court resides at *Windsor*, though they consist of many beautiful rooms, with paintings by the best masters.

On returning to the vestibule mentioned at the entrance to these apartments, strangers usually take a view of the inner or horn-court, as it is called from a pair of stag horns of a very extraordinary size, set up in it. This court is painted in bronze and stone-colours. On one side is represented a sea-fight, with the images of *Jupiter*, *Neptune*, *Mercury* and *Minerva*; and on the opposite side, a *Roman* battle. In the gallery, among other paintings, is a representation of king *David* playing before the ark. From this court, a flight of stone steps leads into the King's guard chamber, already mentioned; and under these steps, is the figure of *Hercules*, painted in stone-colour. On the dome over the steps, is painted the battle of the Gods, and on the sides of the stair-case, two battles of the *Greeks* and *Romans*, and a representation of the four ages of the world, in fresco.

CHAP.

CHAP. IV.

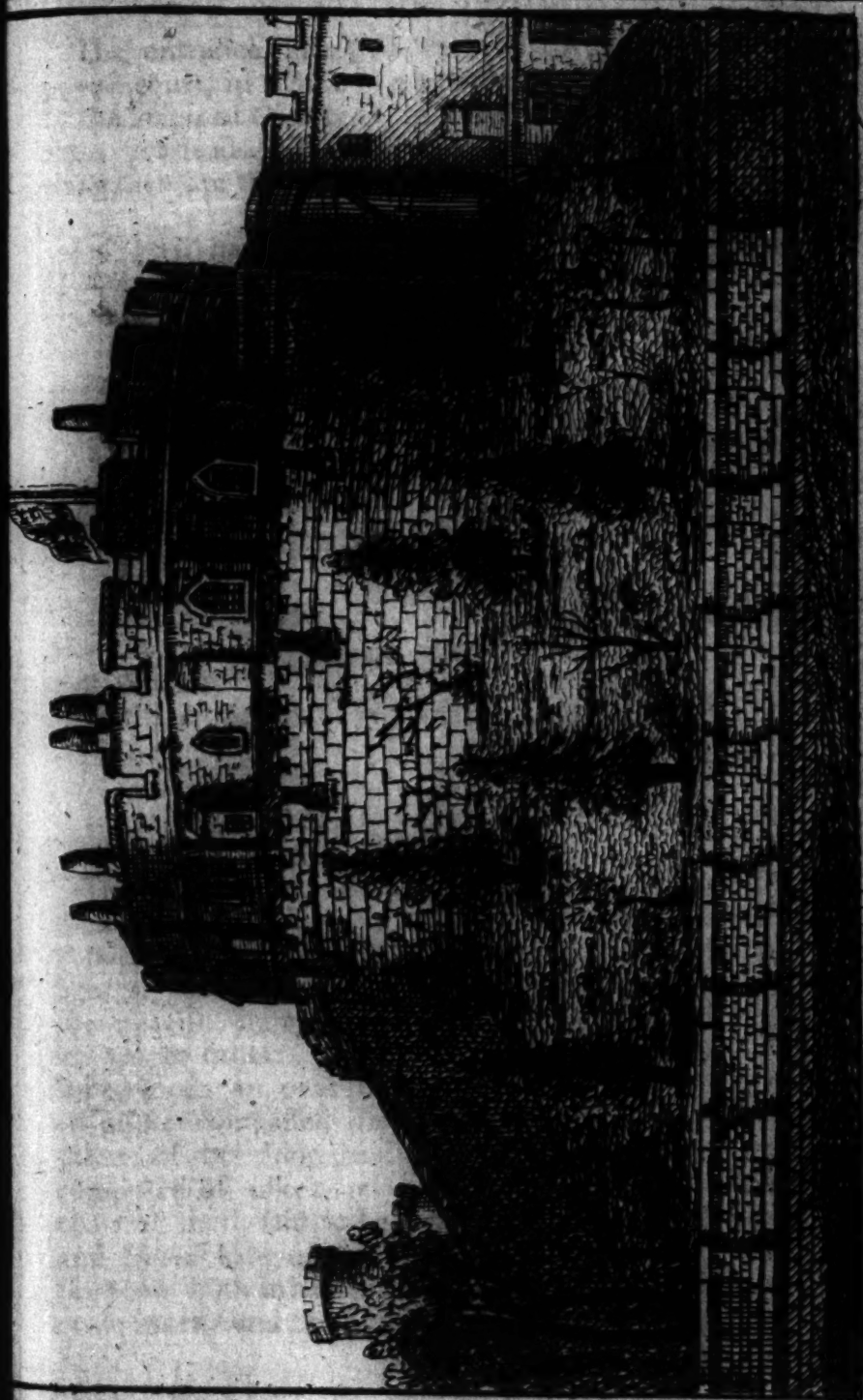
Of the KEEP, OR ROUND TOWER.

THIS Tower, sometimes called the middle ward, which forms the west side of the upper court, is built in the form of an amphitheatre, on the highest part of the mount; the ascent into the upper apartments, is by a flight of 100 stone steps, at the top of which is planted a large piece of cannon, levelled at the entrance, or bottom of these steps; there are likewise 17 pieces of cannon mounted round the curtain of the tower, which is the only battery now in the castle, though formerly the whole place was strongly fortified, with cannon on each of the several towers, and two platforms in the lower ward.

The apartments of this tower belong to the constable or governor, whose office is both military and civil: As a military officer, he is obliged to defend the castle against all enemies, whether foreign or domestick; He has the charge of prisoners brought hither, and is accountable to the king for whatever is contained in the castle. He has a deputy or lieutenant governor, who holds equal command in his absence, and has lodgings appointed for his residence at the entrance of the tower we are now about to describe.

The constable, as a civil officer, is judge of a court of record, held by prescription over the town gate in the lower ward, for the determination of pleas between party and party, within the precincts of *Windsor* forest, which comprehends many towns, over which this court has jurisdiction; and all legal processes, judgments, and executions, are issued in his name: He is likewise chief forester and warden of *Windsor* forest, which extends 120 miles in circumference.

- The



The ROUND TOWER of WINDSOR CASTLE.

By C. Knight del.

Engraved March 1814.

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The entrance into this tower is through a square paved court, in which is a reservoir of water, erected in the reign of *Charles II.* to receive the drains from the upper leads. The court is hung round with buckets, which are there ready in case of fire.

In 1784, here was also erected under the direction of Mr. Gray, an engine, for raising water upwards of 370 feet, by the simple contrivance of a rope; the ends of which being spliced together, it is fixed to a wheel and gudgeon in the water, and to a windlass at the top of the well; the windlass being turned with a moderate degree of velocity, the water adheres to the ascending part of the rope until it arrives at the top; it is then thrown off, and collected, by means of a semicircular cap, that incloses the inner wheel of the windlass; this cap having a spout on one side of it, the water is conducted into any vessel that may be placed to receive it.

The first apartment you enter is the

GUARD-CHAMBER.

In this room is a small magazine of arms, curiously disposed; as matchlocks, the first ever made; whole, half, and quarter pikes, with bandoleers of various figures. Round the cornice is a number of breast-plates, with helmets over them, and several drums, in proper order. Over the chimney is carved in lime-wood, an oval of the star and garter, crowned and encompassed with daggers and pistols. The pillars of the door leading to the dining-room are composed of pikes, on the tops of which are two coats of mail, said to be those of *John* king of *France* and *David* king of *Scotland*, who were prisoners here; they are both inlaid with gold, the former with flower-de-luces, and the latter with thistles.

E

On

On the stair-case leading to the dining-room, stands the figure of a yeoman of the guard, painted in his proper dress, as if in waiting. Here are four pillars of pikes, ornamented with bandoleers, carbines, and matchlocks. In the centre is a beautiful engraved horse-shield, encompassed with daggers and pistols; as also several of king *James's* and king *William's* pieces, ranged by the late Mr *Harris*.

DINING-ROOM.

The tapestry, which is disposed in six compartments, contains the history of *Hero* and *Leander*.

DRESSING-ROOM.

In this room are the following prints and drawings:

The Holy Family of *Jesus*, a Print.

Rembrant's Mother, Do.

Lady *Dorothy Boyle*, Do.

Cleopatra, Do.

A *Turk* by candle-light; a curious piece.

Four Views of his grace the Duke of
Montague, the present Governor's Seat at
Blackheath.

A Siege of the *Romans*, drawn with a Pen.

There are several other prints in this room, but none that are deserving of particular mention.

BED-CHAMBER.

This bed is of chintz. Here are six ebony chairs, of a particular make, curiously studded with ivory.

The

The tapestry is wrought with gold and silver, representing the story of *Auroclotus*, king of *Phrygia*, and his three daughters, weeping to death by the side of the *Helicon*. In another part is the story of *Pandora's Box*; the other parts of the tapestry are likewise representations of heathen Mythology.

The other apartments having nothing in them worthy the attention of a traveller, we shall proceed to the top of the tower, on the leads of which is placed the royal standard, which is fourteen yards long and eight broad, and is hoisted on all state holidays. The union, which is nine yards by six, is always hoisted when the governor is present.

This tower commands a most delightful and extensive prospect, as the reader will readily conceive from the following inscription, written on a board placed against the wall.

A list of the counties to be seen from the top of this round tower.

- | | |
|----------------------|---------------------|
| 1. <i>Middlesex,</i> | 7. <i>Wilts,</i> |
| 2. <i>Essex,</i> | 8. <i>Hants,</i> |
| 3. <i>Hertford,</i> | 9. <i>Surrey,</i> |
| 4. <i>Bucks,</i> | 10. <i>Suffex,</i> |
| 5. <i>Berks,</i> | 11. <i>Kent,</i> |
| 6. <i>Oxford,</i> | 12. <i>Bedford.</i> |

It would be superfluous to inform the reader of the many churches, mansions, seats and remarkable places that are to be seen from these leads, as most of them will naturally occur on reading the above inscription.

CHAP. V.

Of the LOWER WARD or COURT.

THE lower ward is far more spacious than the upper, and is divided into two parts, by the *Collegiate Church, or Chapel of St. George*. On the north, or inner side, are the houses and apartments of the dean and canons, minor canons, clerks, verger, and other officers of the foundation; and on the south and west sides of the outer part of this court, are the houses of the alms or poor knights of *Windsor*,

In this ward are also several towers belonging to the officers of the crown, and the order of the garter; namely, to the bishop of *Winchester*, prelate; the bishop of *Salisbury*, chancellor: and formerly there was a tower belonging to *Garter*, king at arms, but very little of it is now remaining, except the ruins. Here are also the store-tower, guard-chamber, and court of record, held under the governor and steward, as mentioned in the preceeding chapter.

The apartments in the deanery, which were considerably repaired by the late dean *Keppel*, are large and commodious: and in the great passage leading to an apartment called the garter-room, are hung up the arms of the sovereign and knights companions of the garter. In this room is an ancient screen, on which are properly blazoned, the arms of *K. Edward III.* and the several sovereigns and knights companions, from the foundation to the present time.

In this room the knights meet and robe, on the morning of installation, and proceed from hence to *St. George's Chapel*.

In

In the inner cloysters are the houses of the several prebendaries, and at the lower end is the library belonging to the college, the inside of which is neat, though not elegant. It is well furnished with ecclesiastical writers, and books of polite literature, and has lately received a considerable addition from the late earl of *Ranelagh*, who bequeathed his valuable library to the college. The houses command a most beautiful prospect of the river *Thames*, and several of the adjoining counties.

Opposite the west end of the Chapel of *St. George*, are the houses of the minor canons, and clerks, or choristers, built in the form of a horse-shoe, in allusion to one of the badges of *Henry VII.* or his predecessor King *Edward IV.* and are commonly called, the *Horse-Shoe Cloysters*.



CHAP. VI,

Of the CHAPEL of St, GEORGE.

THIS royal chapel is situated on the same site, on which before stood a chapel erected by K. Henry I, dedicated to *Edward the Confessor*. The present chapel was built by *Edward III.* in the year 1337, a short time after the foundation of the college of the new established Order of the Garter, but K. *Edward IV.* not esteeming the fabric sufficiently large and stately, improved the structure, and designed the present building, together with the houses of the dean and canons: and it was afterwards greatly improved by *Henry VII.* and *Henry VIII.* in whose last mentioned reign the rood-loft and lanthorn were erected by contributions of the knights companions.

The inside of this chapel is universally admired for its neatness and gothic magnificence; the stone roof is esteemed a most excellent piece of workmanship; it is an ellipsis, supported by pillars of antient gothic architecture, whose ribs and groins sustain the whole cieling with admirable beauty and elegance. Every part of this lofty cieling has a different device executed to great perfection, as the arms of *Edward the Confessor*, *Edward III.* *Edward the Black Prince*, *Henry VI.* *Edward IV.* *Henry VII.* and *Henry VIII.* Also the arms of *France* and *England* quarterly, the holy cross, the shield or cross of *St. George*, the rose, port-cullis, lion rampant, unicorn, fleur de lis, dragon, prince's feather, &c. also the arms of *Bourchier*, *Stafford*, *Hastings*, *Beaufort*, *Manners*, and other noble families.

It would but tire the reader to give a description of the various devices, and different representations that are

are on the several parts of this cieling; I shall, therefore only further point out to him, that in the nave or centre arch, are curiously designed and blazoned, the arms of *Henry VIII.* sovereign, and the several knights companions of the garter, anno 1528, among which are the arms of *Charles V.* Emperor of *Germany*, *Francis I.* King of *France*, *Ferdinand*, Infant of *Spain*, and King of the *Romans*. The arms of the other knights companions, with those of the prelate, are regularly disposed, and the blazonry remains, at this distance of time, in perfect preservation.

THE WINDOWS.

The object that most generally attracts the attention of strangers on their first entrance into this chapel, next the gothic magnificence of its architecture, is a most noble window at the west end of the middle aisle, composed of 80 compartments, or lights, each six feet high, by one foot five inches wide; the whole beautifully ornamented with fine stained glass, consisting of a variety of well-executed figures, as patriarchs, bishops, and other canonical characters, *St. Peter*, *St. Alexander*, King *Solomon*, *Edward the Confessor*, *Edward IV.* and *Henry VIII.* In many of the compartments is *St. George's* cross, encompassed with the garter, this being the arms of the college; here are also the arms of the bishops of *London*, and *Bristol*.

In the year 1783, the window at the west end of the north aisle, and those at the east, and west ends of the south aisle, were in a great part reconstructed; the common crown glass entirely taken away, and the whole glazed with elegant stained glass. In the first is represented a female figure, (said to be king *Edward III's* queen) standing on a throne, beneath a gothic canopy; and under this are four ecclesiastics. In the second is king *Edward III.* under a like canopy,

canopy, and in the lower compartments are John king of France, and David king of Scotland, with the figures of two cardinals. The third window, is a representation of our Saviour before Pilate; in this the figures are well painted, and the colours good.

Most part of the beautiful stained glass, with which these and the windows in general were ornamented, was destroyed in times of anarchy and plunder; but in order to preserve as much of it as might be, an order was given by the dean and chapter, to select the scattered remains from the various parts of the chapel, out of which, with some pieces collected by the Rev. Dr. Lockman, and others painted by Bristow the present elegant windows were composed.

Of the window intended to be erected over the altar, we cannot say more at present, than, that the subject, which is the Ascension, was designed by Benj. West, Esq. and is now executing on glass by Mr. Jarvis. In the outer compartments of the window, are to be placed the arms of the sovereign, and of the knights companions of the garter; who with the college of St. George, have already subscribed upwards of three thousand pounds towards the undertaking.

OF THE CHOIR.

This choir, which was built by King *Edward III.* and afterwards greatly ornamented in the reigns of *Edward IV.* and *Henry VII.* with curious carvings, that shew the genius and industry of the artists in those days, is set apart for the more immediate service of Almighty God; the installation of the Knights of the Garter, and as a repository of honor of this most noble Order of Knighthood.

This

This choir is separated from the body of the church, at the west end, by a large screen or organ-gallery, and a handsome organ was erected, on the general repair of the chapel, soon after the restoration of King *Charles II.* Considerable repairs and additions were made to the organ in 1782, and it is now thought, by the best judges, to be a very good one.

The arrangements of the seats are well disposed, for the service of divine worship, which is performed here every morning and evening.

On the right hand of the west, or principal entrance into the choir, is the sovereign's stall, which is covered with purple velvet, and cloth of gold, and has a canopy, curtains, and cushions of the same, trimmed with broad gold fringe. The sovereign's banner is of rich velvet, and much larger than those of the knights companions, and, his mantling is of gold brocade.

The prince's stall is on the left hand of the entrance, and is not distinguished from those of the other knights companions; the whole society being, according to the statutes of institution, companions and colleagues of equal honor and power.

The stalls of the knights companions of the most noble Order of the Garter, are on each side of the choir, with the mantle, helmet, crest, and sword of each knight set over his stall, on a canopy of antient carving, curiously wrought, and over the canopy is placed, the banner or arms of each knight, properly blazoned on silk; and on the back of the stalls are the titles of the knights, with their arms neatly engraved and blazoned on copper. These ensigns of honor are removed according to the succession of the knight in the order; and after his decease, and at the installation of his successor (if not performed before
by

by order of the sovereign) the banner, helmet, sword, &c. of the deceased knight, are with great solemnity offered up at the altar, but the plate of his titles remains in his stall, as a *perpetual Memorial to his Honor.*

The arrangement of the banners, and other ensigns of the Knights of the Garter, which, as mentioned above, are placed over their respective stalls, was, on May 30, 1785, as follows:

* Duke of Saxe Gotha.	1 The Sovereign.	2 Prince of Wales.	4 Landgrave of Hesse.
3 Duke of Gloucester.		6 Prince of Orange.	
5 Prince Ferdinand of Brunswick.		8 Bishop of Osnaburgh.	
7 Duke of Cumberland.		10 Duke of Mecklenburgh.	
11 Prince William of Brunswick.		* Duke of Rutland.	
* Earl of Chesterfield.		* Duke of Kingston.	
12 Duke of Leeds.		13 Duke of Newcastle.	
14 Duke of Montagu.		15 Duke of Northumberland.	
16 Earl of Hertford.		* Marquis of Rockingham.	
* Earl Temple.		17 Earl of Bute.	
* Earl of Albemarle.		18 Duke of Marlborough.	
19 Duke of Grafton.		20 Earl Gower.	

Those marked with asterisks are deceased, and the following are the knights elected to fill the above vacancies:

9 Prince

- | | |
|---------------------------------|--------------------------------|
| 9 Prince <i>William Henry</i> . | 22 Viscount <i>Weymouth</i> . |
| 21 Lord <i>North</i> . | 24 Duke of <i>Devonshire</i> . |
| 23 Duke of <i>Richmond</i> . | 26 Duke of <i>Rutland</i> . |
| 25 Earl of <i>Shelburne</i> . | |

N. B. The figures shew the order of precedence, also the alterations that will be made in the arrangement of the ensigns at the next installation, should it take place before any other vacancies happen.

The carved work of the choir is worthy of remark, particularly the canopies over the stalls of the knights. On the pedestals of these stalls, is carved the history of our Saviour's Life, from his nativity to his ascension; on the front of the stalls, at the west end of the choir, is also carved the history of *St. George*, and on a girth on the outside of the upper seats, is cut, in old *Saxon* characters, the twentieth psalm, in *Latin*, supposed to be designed as a prayer or petition for the royal founder, *Edward III.* and the future sovereigns of the Order of the Garter.

The carved work of this choir, as well as most parts of the cieling, abound with a variety of imagery, and there were formerly several large figures of patriarchs, kings, &c. but there are now only remaining those of *Edward III.* and *Edward IV.* both of which are well executed.

The altar was formerly adorned with costly hangings of crimson velvet and gold, which together with other furniture appropriated to the use of the altar, amounting to 3580 ounces of wrought plate, of the most curious workmanship, were, in 1642, seized under colour of parliamentary authority, by Capt. *Fogg*, on

on a general plunder of this royal foundation. This sacrilege was in a great measure compensated to the college, on the restoration of K. *Charles II.* who, with the knights companions, subscribed liberally to supply the altar with all things necessary for its decent service and ornament. The royal example was also followed by many well-disposed persons; and the altar-plate, which is curiously wrought and gilt, was dedicated to the honor of God, and the service of the sovereign and knights companions of the most noble Order of the Garter.

King *Charles II.* ornamented the altar with twenty-two panels of tissue and purple damask; it was likewise further decorated with two pieces of arras, one representing Christ and his Disciples at supper, given by Dr. *Bryan*, bishop of Winchester; the other, Christ and his two Disciples at Emmaus, from an original of *Titian*, and presented to the college by Lady *Mordaunt*; both of which were appropriated to the use of the altar, till the year 1707, when on moving the wainscot in *Urswick* chapel, was found the present painting of the Last Supper: This had formerly been secreted, in the time of plunder; and being highly approved of by Sir *James Thornhill*, *Verrio*, and other eminent masters, it was repaired, and the whole altar disposed in the present decent order.

Near the first haut pas of the choir, is the royal vault, in which are deposited the remains of *Henry VIII.* and his Queen, *Jane Seymour*, King *Charles I.* and a daughter of Queen *Anne*, *Henry VI.* and *Edward IV.* were also buried in this chapel; the former in the south, the latter in the north aisle, near the altar. The monuments of these princes will be more particularly mentioned, in the order they are exhibited by the sexton in conducting the stranger round this much-admired chapel.

QUEEN'S

QUEEN'S CLOSET.

On the north side of the choir adjoining to the altar, is a gallery called the Queen's Closet, formerly used only for the accomodation of the ladies at an installation; in 1780 it was considerably repaired, and completely furnished with desks, stools, cushions, curtains &c. and here their majesties and the royal family attend divine service, every sunday morning, during their summer residence at *Windsor*.

The wainscot and canopy are both in the gothic style, and neatly painted in imitation of Norway oak. The curtains are of fine garter blue silk, and the chairs and stools are covered with the same. On the covers of the cushions, within an oval encircled with flowers, are neatly worked the letters G. R.

In the second window are neatly painted the arms of their majesties', by *Bristow*; and a rose and sunflower, by *West*.

In the third window is *St. Catherine*, and the crowning of *Queen Esther*.

In the east window is a representation of *Nabal* receiving *David's* messengers, vide 25th chap. 1st Book of *Samuel*.

In the window on the south side of the closet, is an excellent piece, in ancient stained glass, of the *Wise Men's Offering*.

The upper part of the window next the choir is beautifully ornamented with mosaic glass; in this window are three pieces, representing the *Dissipation*, *Distress*, and *Return of the Prodigal Son*; the arms of *Henry VII.* and other representations, which add to the ornament and decent neatness of the whole.

CHAPTER HOUSE.

At the east end of the north isle is the chapter-house, wherein all the business of the college is transacted:

acted: this room is not usually shewn to strangers, yet we presume the following particulars will be acceptable to the reader.

Fronting the entrance is a fine whole length of the renowned and victorious *Edward III.* in his robes of state; in his right hand he holds a sword, bearing the crowns of *France* and *Scotland*, in token of the many conquests he gained over those nations. Round the frame is written this inscription:

EDWARDUS TERTIUS INVICTISSIMUS ANGLIÆ REX,
HUIUS CHAPELIE ET NOBILISSIMI ORDINIS
GARTERII FUNDATOR.

On one side of this portrait is kept the all-conquering sword of this renowned prince, which is six feet nine inches long. At the south end of this room is a rich and striking piece of tapestry, representing our Saviour, with his disciples, at Emmaus. Over the door is a portrait of our Saviour, said to be an original, presented to the college from *Italy*, by the late Rev. Mr. *Walter Hart*, one of the canons of this chapel.

Before we proceed to give a description of the monuments in this chapel, it may be proper to acquaint the reader, that most of them were originally founded as chantries, and endowed with lands and other revenues for the maintainance of chaplains and priests, to sing masses there, for the souls of their several founders and their kindred.

Besides the several chantries founded at different times, there were heretofore held and celebrated in this chapel, several anniversaries, or obiits, for the remembrance of pious persons, and other benefactors to this chapel; but as the observance of them has long since been laid aside, we shall omit further mention of them, and observe, that since the reformation, four general obiits only are observed annually, on the Sunday next preceding the four quarterly feasts,

viz.

viz. March 25, June 24, September 29, and December 25, in commemoration of the founders, patrons, and benefactors to this church, and the Order of the Garter; at which time a particular service is made use of, and the several officers of the church have an additional stipend.

MONUMENTS IN THIS CHAPEL.

We have before mentioned that the bodies of *Henry VIII.* his Queen *Jane Seymour*, &c. were buried near the first haut pas of the choir; from hence we proceed to the south isle, where, near the choir-door, lies

KING HENRY VI.

Historians are much divided concerning the death and burial of this prince; but the most received opinion is, that he was murdered in the Tower, by *Richard* duke of *Gloucester*, on the 21st of May, 1472. His corpse was the next day carried to *St. Paul's*, church, and from thence conveyed by water to *Chertsey*, in *Surrey*, and buried; but it was removed from thence in the reign of *Richard III.* to this choir, and a second time interred. From the sanctity of this prince's life, a general opinion prevailed, that miracles were wrought through his intercession: His reliques were therefore had in such veneration, that *Henry VII.* applied to the court of *Rome* for his admission into the calendar of Saints, and also for a licence from the pope, to remove the body from *Windsor* to *Westminster Abbey*, to be interred with great solemnity, probably in his new erected chapel; but the exorbitant demands of the church of *Rome* not agreeing with the avaritious temper of *Henry VII.* the first intention was dropped, and the latter laid aside. From this application the report probably gained credit, that the royal body was actually removed;

yet it is evident, from the will of that prince, that it was never put into execution. The whole arch, under which this prince is interred was, according to the will of *Henry VIII.* sumptuously decorated; and there at present appear on the centre stone, though much defaced by time, the royal arms, supported by two antelopes, chained together with a gold chain, and other devices, peculiar to that unfortunate prince. On the unhappy fate of this monarch, and the burial of his rival, *Edward IV.* under the same roof, *Mr. Pope* in his poem of *Windfor Forest*, has the following elegant lines:

- *Let softest strains ill-fated Henry mourn,*
- *And palms eternal flourish round his urn,*
- *Here o'er the martyr'd king, the marble weeps,*
- *And fast beside him once fear'd Edward sleeps,*
- *Whom not th' extended Albion could contain,*
- *From old Belerium to the German main,*
- *The grave unites; where e'en the great find rest,*
- *And blended lie th' oppressor and th' oppress'd."*

BEAUCHAMP, Bishop of Salisbury.

In an arched tomb, at the east end of the south isle, lies *Richard Beauchamp*, Bishop of Salisbury, who was the first chancellor of the most noble Order of the Garter; and in an arch opposite to this tomb, formerly lay a missal, or breviary, as appears by this inscription underneath:

Who lyde this booke here: The reverend Father in God, *Richard Beauchamp*, bishop of the diocess of *Sarysbury*. And wherefore: To this intent, that preestes and ministers of Goddis church may have the occupation thereof, seyying divyne service, and for all othir that lysten to sey thereby their devotyon. Asketh he any spiritual mede: Yee, asmoche as oure Lord lyst to reward him his good intent: Praying every man whose dute or devotyon is eased by

by this booke, they will say for him thys commune oryson, Domine Jesu Christe, knelyng in the presence of this holy crosse, for the wych Reverend Fadir above-said hath graunted of the trefure of the church to every man 40 dayys of pardon.

On the centre stone of the arch over this part of the isle, is curiously cut, a representation of King *Edward IV.* and the above bishop on their knees before the holy crosse.

LINCOLN CHAPEL.

At the south-east corner of this church is a small chapel, wherein are interred the remains of *Edward*, earl of *Lincoln*, a nobleman as eminent for his wisdom in the senate, as for his naval and military abilities and conduct. The 1st of *Edward IV.* he was made admiral of the fleet sent to *Scotland*, and afterwards lord high admiral of *England*. After a life spent with great honor and success, in the service of four of the most illustrious princes, his lordship departed this life, Jan. 16, 1584, and a handsome monument was erected to his memory by his lady, who is also buried here.

This monument is of alabaster, with pillars of porphyry. On the top are the effigies of his lordship lying prostrate on a mat of curious workmanship, dressed in armour richly gilt and ornamented, his feet resting on a greyhound collared and chained: By his side lies his lady in her robes of state, formerly blazoned in their proper colours, her head resting on an embroidered cushion, and her feet on a monkey. Round the monument are their sons and daughters on their knees.

KING EDWARD IV.

At the east end of the north isle are deposited the remains of *Edward IV.* in a tomb fronted with touchstone, over which is erected a beautiful monument, composed of steel, polished and gilt, representing a pair of gates between two towers of curious workmanship, after the gothic manner.

The trophies of honour over this prince's grave, were richly ornamented with pearls, rubies, and gold, and hung secure 'til this chapel was plundered in 1642. There never was any inscription or epitaph on this monument; but the following was composed for him by some monk, and registered in a book in the college of arms.

*The muse that erst in joyful strains did raise
Her voice, now sorrowing sighs in mournful lays;
Snatch'd is the rose, the flower of our pride,
Our father, pastor, guardian, king, and guide,
Glory of the world, and England's chiefest grace,
Edward the Fourth; alas! from us he's gone,
Our Arthur, Jonothan, and Solomon.*

HASTINGS CHAPEL

This chapel was built by *Elizabeth* the wife of *William*, lord *Hastings*, chamberlain to King *Edward IV.* and master of the mint, who for his loyalty to that prince, and his royal issue, was put to death by *Richard III.* in the Tower of London.

The roof of this chapel is of admirable workmanship, richly ornamented and gilt; and in several parts are dispersed the crest of the noble family of *Hastings*. At each end are several niches, in which images appear to have been placed, and under them several angels gilt and crowned, displaying the family arms. This

This chapel is dedicated to *St. Stephen*, whose history is painted on four panels in the inside of it, and still well preserved.

In the first panel is *St. Stephen* preaching to the people, and underneath, a latin inscription, literally importing ;

He preaches christ. He dies to live with honor.

His doctrine checks and sooths the hearts of men.

In the second panel he is represented before the tribunal of *Herod*, and underneath, a latin inscription to the following purport :

Pursued by envy ; supported by *Herod* ; wicked men accuse the holy *Stephen*.

In the third panel is the stoning of this primitive martyr by the *Jews*, and under it the following inscription in latin :

Paul, of his own accord, holds the cloaths of them that stone him.

The stones descend in showers. The first martyr prays for his murderers.

In the fourth panel the saint is represented dead, or rather sitting in a sleeping posture, and above him his beatification. On the front ground is inscribed, in latin,

He dies in the Lord, by whom eternal life is given.

WILLIAM CHILD.

In the fourth arch of the north isle, next the choir, is a grave-stone, on which is the following inscription ;

Here lies the body of *William Child*, doctor of music, one of the organists of the chapel royal at *Whitehall*, and of his Majesty's free chapel at *Windsor*,

65 years. He was born at *Bristol*, and died here the 23d. of *March*, 1697, in the 91st year of his age.

He paved the body of the choir.

*Go, happy soul, and in thy seats above,
Sing endless hymns of thy great Maker's love.
How fit in heavenly songs to bear thy part,
Before well-practis'd in the sacred art.
Whilst hearing us sometimes the choir divine,
Will sure descend, and in our concert join.
So much the music thou to us hast given,
Has made our earth to represent their heaven.*

As a description of the several grave stones on the pavement of this chapel, would far exceed the limits of this compendium, we shall take notice only of such as we think most acceptable to the reader.

RUTLAND CHAPEL.

This chapel is in the middle of the north isle, and in the centre of it is a neat alabaster monument, erected to the memory of *Sir George Manners*, lord *Roos*, in the reign of *Henry VIII.* and of the lady *Anne*, his wife, neice to *Edward IV.*

Sir George lies dressed in armour richly gilt, his head resting on a helmet, and his feet on an unicorn couchant. By his side lies his lady in her robes of state, which were once beautifully blazoned, her head resting on a cushion supported by two angels. On each side of the tomb are their sons and daughters; and at one end are angels displaying the family arms. *Sir George* died October 23, 1513, and lady *Anne*, April 22, 1526.

In this chapel is another memorial of this noble family, viz. a brass plate gilt, whereon are the effigies of

of *Anne*, duchess of *Exeter*, sister to King *Edward-IV.* and mother of the above lady *Anne Manners*, and Sir *Thomas Syllinger*, her husband, with their arms blazoned, and a crucifix between them with this inscription :

Within this chapel lieth buried *Anne*, duchess of *Exeter*, sister to the noble King *Edward* the fourth, and also Sir *Thomas Syllinger*, knyght, her husband, who hath founde wythyn thys college a chauntrie with too prests singing for evermore. On whose soul God have mercy. The which *Anne* duchess died in the year of our Lord, a thousand cccclxxv, the dominical letter D primum S XIII day of *January*.

On a like plate, under the next window is engraved,

MAGISTER ROBERTUS HONEYWOOD,

Legum Doctor.

In the middle of the plate, the doctor is represented in the habit of his degree, with *St. Catharine* behind him, kneeling before the *Virgin Mary*, with our Saviour in her lap.

Here are also interred, as appears by the several grave stones on the pavement, the bodies of *Baptist May*, privy purse to *Charles II.* the lady *Catharine Villiers*, the daughter of the earl of *Anglesea*, and the lady *Elizabeth* his wife ; *Diana*, duchess of *St. Albans*, the eldest daughter and co-heiress of *Aubry de Vere*, earl of *Oxford*. *Anne Charlotte*, lady *Fracheville*, relict of *John*, lord *Fracheville*, baron of *Stavely*, in the county of *Derby*. Mrs. *Hannah Lowther*, of *Mashe* in *Cleveland*, aged 103.

Farther towards the west end of this isle, is a neat marble monument erected by Lieut. General *Georg, Wade*, in memory of his brother, Dr. *William Wade*
Fellow

Fellow of Trinity College, Cambridge, and Canon of this Royal Chapel. He died February 1, 1732, in the sixty-second year of his age.

URSWICK CHAPEL.

At the north-west corner of this church, is *Urswick's* or the *Bread* chapel, so called from Dr. *Christopher Urswick*, dean of *Windsor*, and joint promoter with Sir *Reginald Bray*, in finishing this fabric; this gentleman was also a faithful servant to *Henry VII.* before his accession to the throne, and was afterwards employed by that prince on many embassies to foreign princes, on the most important subjects; and was in so great favor that he was offered the greatest ecclesiastical honors, all which he refused, and anno 1505, resigned this deanery and all his other preferments, contenting himself with the duties of his private parsonage at *Hackney*, where he died and was buried, 1521. His epitaph may be found in *Weaver's* funeral monuments, and on the stone screen of this chapel is an ancient inscription in Latin, in English thus:

Pray for the souls of King *Henry VII.* and *Christopher Urswick*, sometime lord Almoner to the king, and dean of this chapel. Hail *Mary*, and blessed be thy most holy mother *Anne*, from whom thy most pure virgin flesh issued without stain. *Amen.*—God have mercy on the souls of king *Harry* the seventh and *Christofyr Urswick*, and all *Christian* souls. *Amen.*—O God, who by thy only begotten Son didst redeem mankind, being incarnate of the virgin's womb, and having suffered death, deliver we beseech thee the souls of *Harry VII.* and *Christofyr*, and all those whom *Christofyr* offended during life, from eternal death, and bring them to eternal life. *Amen.* God have mercy.

In

In this chapel is a neat marble tablet, to the memory of Colonel *Robert Brudenell*, son of the earl of *Cardigan*; he was deputy-governor of *Windsor Castle*, under his brother, the duke of *Montague*, and died October 20, 1768.

BEAUFORT CHAPEL.

At the west end of the south isle is a small chapel, dedicated to the *Virgin Mary*, called *Beaufort Chapel*, many of that ancient and noble family being buried here. In this chapel are two noble marble monuments; one erected to the memory of *Charles Somerset*, earl of *Worcester*, and knight of the garter, who died, April 15, 1526, and his lady *Elizabeth*, daughter and heiress of *William*, earl of *Huntingdon*. The earl lies dressed in the habit of the garter, with his head resting on a helmet; and on his right side is his lady in her robes of state.

On the back sit two angels weeping; and at their head stands an angel displaying their arms within the garter. This monument is inclosed within a screen of brass-work, gilt. Over it hangs his lordship's crest, helmet, banners, streamers, &c. And on the wall are painted several devices and badges. This monument has no inscription on it.

The other monument is to the memory of *Henry Somerset*, late duke of *Beaufort*, knight of the garter. It is of white marble, exceedingly magnificent; two columns of the *Corinthian order*, with their shafts entwined with leaves and flowers, support the upper part of the monument, on which is placed on each side a flaming urn, adorned with leaves and flowers; and in the centre, the dukes coat of arms. In the middle, below, is his grace dressed in his robes, in a reclining posture. Over him are curtains hanging down by the columns on each side, while on the back ground are represented in *relievo*, in the clouds, two angels holding a crown and palm, and several cherubs.

cherubs. Below the duke is St. George killing the dragon; and on each side of the monument, between the columns, stands a statue, one representing justice, the other fortitude. On the base is a latin inscription, to the following purport:

Beneath this marble, loaded with years and honours, sleeps, *Henry Somerset*, duke of *Beaufort*, baron *Herbert of Chepstow*, *Rheglan* and *Gower*, and knight of the most noble order of the garter, eminent for his virtue and nobleness of soul. In him was united a singular prudence with a renowned justice. He not only restored his fortune, which was overthrown by his enemies, but happily increased his ancient honours. Nor was he so intent upon his own private interest, as to neglect that of the public; for he was, in the reigns of *Charles* and *James the Second*, president of the council in the principality of *Wales*, governor of the counties and cities of *Gloucester*, *Hereford*, *Bristol*, and all *Wales*; governor of the castle of *Briavel*, and principal verdurer of the the forest of *Dean*; lieutenant of the boroughs of *Malmsbury*, *Teuxsbury* and *Andover*; chamberlain and privy counsellor to both the *Charles's*, to whom he cleaved with unspotted honour. He had to wife *Mary*, the eldest daughter of the most honorable *Arthur*. lord *Capel*, whom he dearly loved, by whom he had a most numerous offspring, &c. He died, aged 70, January 21, 1699.

On a neat marble tablet, affixed to the wall of the chapel, is the following inscription:

This chapel (belonging to his ancestors) wherein lie buried not only the bodies of those whose tombs are erected, but likewise that of *Henry* late marquis of *Worcester*, his grandfather (so eminent for the great supplies of men and money afforded to his sovereign King *Charles* the martyr, whose cause he espoused) and for keeping his castle of *Ragland* with a strong garrison,

garrison, at his own expence, until it became the last but one in *England and Wales*, that held out against the rebels, and then not yielding it until after a long siege, to the lord *Fairfax*, generalissimo of the parliament forces; in revenge of which obstinacy, as they termed it, it was demolished, and all his woods and parks (which were vast) cut down and destroyed, and his estate sold by order of the then rebellious parliament, to the great damage of himself and his posterity. Wherein also lies the body of

HENRY, the Restorer's first born Son.

This chapel being, in the time of the aforesaid rebellion, upon the before-mentioned account, much defaced, and the brass work, to a considerable value, plundered and embezzled, was restored to its primitive form and shape, and what was wanting thereto supplied, at the expence and charge of his grace *Henry Somerset*, the present duke of *Beaufort*, marquis and earl of *Worcester*, lord *Herbert of Chesham*, *Ragland* and *Gower*, knight of the most noble Order of the Garter, and in the two last reigns president of the council in the principality of *Wales*, &c. &c. &c.

THEODORE RANDUE, Esq.

Opposite to the fourth arch, at the west end of the south isle, is a handsome monument to the memory of *Theodore Randue*, Esq. keeper of *Windsor* palace, in the reign of *Charles II.* who died, April 30, 1724, in the 32d year of his age. He bequeathed, by his last will, the sum of 6400*l.* to public charities, the particulars of which are inscribed on his tomb.

BRAY CHAPEL.

This chapel was built in the reign of *Henry VII.* by *Sir Reginald Bray*, one of the knights companions of
G the

the order, who was also a liberal benefactor towards finishing the body of this chapel, as is manifest from his arms, crest, and other devices peculiar to him being cut and placed in different parts of the roof, and likewise on the beautiful stone screen which divides this chapel from the body of the church. This gentleman was many years in the service of *Margaret*, countess of *Richmond* and *Derby*; was highly instrumental in advancing her son, *Henry VII.* to the throne, and in uniting the two royal houses of *York* and *Lancaster*, by the marriage of that prince to *Elizabeth*, daughter of *Edward IV.* To his great abilities as a statesman, he joined a happy knowledge of architecture, as this chapel of *St. George* and *Henry VIII.*'s at *Westminster*, do both sufficiently testify. He died, anno 1502.

In the midst of this chapel lie interred, the bodies of the late *Dr. Waterland* and his widow. On preparing the vault for this reverend gentleman, a leaden coffin of an ancient form was found, which was adjudged to be the coffin of *Sir Reginald Bray*, and was therefore, by order of the dean, immediately arched over.

1. The first monument, in the order that they are usually exhibited, is that of *Dr. Giles Tomson*, bishop of *Gloucester*. It is of alabaster, with a bust of the bishop, in an episcopal habit, with this inscription:

Hic situs est ÆGIDUS TOMSON hujus capellæ
quondam Decanus, &c.

Which may be thus translated:

Here lieth *Giles Tomson*, formerly dean of this chapel, whose mind was upright, tongue learned and hands pure. He was born at *London*, educated at *Oxford*, in the college of *All-Souls*; ever a friend to the good, indigent, and learned. Though his mortal body lies under the earth, his soul is raised by piety to the skies.

He

He was thirteen years dean of this chapel, during which he was in manners grave, prudent, and pious. Afterwards he was presented to the bishoprick of Gloucester, by his most serene majesty, King James, and the following year snatched away by death, June 14, 1612, aged 59.

2, Adjoining to this is a monument supported by two pillars of curious marble, and the whole encompassed with a beautiful foliage. On the tomb is inscribed:

In obitum RICHARDI WORTLEY de WORTLEY
in Commitatu Ebor.

Equitis Aurati, qui obiit 25 Die Junii 1603.

The epitaph is in latin, and is thus translated:

Wortley, the grief and glory of his age,
Of people, king, and knights, the love and grace,
Here lies entomb'd; his loss his country grieves,
His loss the poor, to both his aid he gave.
When wilt Truth, Piety, and the sacred train
Of virtues, find so good, so great a man?
One like him's found, but of the female kind,
Unlike in sex, his wife's the same in mind.

3. The next is an altar monument, of grey marble, and on a plate of copper, affixed to the back, is a latin inscription. In English thus:

This tomb is all that remains to you, William Fitzwilliams:

Thy scanty lot's confined to this small urn,
All else from thee by greedy death is torn;
Wealth, honor, beauty, all the outward grace,
By fortune furnish'd, thou didst once possess;
All but the mind and fame; In heaven lives
Thy mind, thy fame in ev'ry mouth survives.

He died, Oct. 13, 1659.

Close to the last mentioned, is a marble monument, erected to the memory of Dr. *Brideoach*, bishop of *Chichester*, who lies cumbent in his episcopal robes, with a mitre on his head, and a crozier by his side. Over the bishop is a latin inscription, which we have thus translated:

Sacred to the memory of the reverend father in Christ, *Ralph Brideoach*, who put off this mortal life in a good old age, in God. He was a man resolutely good and great, yet lowly minded; a valuable treasure of the attic, and all sorts of eloquence. During the exile of *Charles II.* he was stripped of his property, and at his return, made canon of this chapel, dean of *Salisbury*, and afterwards bishop of *Chichester*; hospitable, and a friend to virtue, he was to his diocess like a father to his family, who (eager for the safety of others, while regardless of his own) in visiting his flock, was sieze with the then raging fever, and died in the exercise of his episcopal function, on the 9th of October, 1678, in the 64th year of his age.

His inconsolable widow has erected this monument to the memory of the best of husbands.

In the middle of this chapel is interred, the late reverend and learned Dr. *Waterland*, and on a black marble grave stone is inscribed:

Daniel Waterland, S. T. P. Hujus Ecclesiae Canonici, ob. December 23, Aetat. 58.

In this chapel divine service is performed every morning and evening at eight o' clock:

ALDWORTH CHAPEL.

Contiguous to that which we last described, is a small

small chapel, wherein are deposited the remains of Dr. *Oliver King*, bishop of *Bath and Wells*, and register of the Order of the Garter, under an altar monument of grey marble. Also several of the family of *Aldworth* are interred here, from whom it takes its present name; tho' it evidently appears to have been built by the above learned bishop, from the paintings on the wall, and other devices relating to that prelate.

The inscriptions and devices on the wall of this chapel, allude to a vision, under the religious impressions of which, the Doctor is said to have built the Abbey church, at Bath. Sir John Harrington, says, "the bishop having been at Bath, imagined, as he one night lay meditating in bed, that he saw the Holy Trinity, with Angels ascending and descending by a ladder, near to which was a fair Olive-Tree supporting a Crown: The impression was so strong, that the bishop thought he heard a voice which said, "Let an Olive establish the Crown, and let a King restore the Church. This had such an effect upon the Prelate, that he instantly formed the design to rebuild the church of Saint Peter; accordingly he set the work immediately in hand, and, as Sir John concludes, caused his vision to be represented on the outside of it, and under the title of *De sursum est*; "it is from on high.

OXENBRIDGE CHAPEL.

Farther towards the south door of the choir, is a small chantry dedicated to St. *John the Baptist*, erected in the year 1522. by *John Oxenbridge*, canon and benefactor to this church. The screen is in the gothic taste, but very neat and beautiful. Over the door is a lion rampant, with many escalops round him, with the rebus of the founder's name, viz. an Ox, the letter N, and a Bridge with water running under it. Within this chapel is painted, St. *John Baptist* preaching in the wilderness; his head delivered to the damsel; and the damsel presenting it to *Herod*. Here is also a priest kneeling

kneeling, having over his surcoat a red mantle lined with green.

Between the above chantry and the south door of the choir, is buried, the most noble prince, *Charles Brandon*, duke of *Suffolk*, who married *Mary*, queen dowager of France, and sister to King *Henry VIII.*

On a marble tablet was formerly this inscription:

Here lies *Charles Brandon*, duke of *Suffolk*, who married King *Henry VIII*'s sister, and died in his reign, August, 1545, and was buried at the king's own charge.

Nothing now remains to distinguish the grave of this noble duke, but a rude brick pavement, and the remainder of his achievements affixed to the pillar above.

Opposite to *Aldworth* chapel beforementioned, are painted on panels of oak, carved and decorated with the arms, devices, and bearings peculiar to each prince, the portraits at full length, of

Prince *Edward*, son to *Henry VI.*

King *Edward*, IV.

King *Edward*, V.

King *Henry VII.*

Underneath these paintings is a latin inscription, desiring the reader to pray for the soul of Mr. *Oliver King*, professor of law, chief-secretary to the above princes, &c. and who, as was before observed, lies buried in the chapel adjoining,

There are many inscriptions, as we have already noticed, on various parts of the pavement of this chapel, but for the reason before assigned, we shall pass them over, and conclude our account of the monuments with that of Mr. *John Robins*, bachelor of divinity, prebendary of this royal chapel, and formerly chaplain to King *Henry VIII.* and Queen

Mary.

Mary. He died, August 25, 1558, and was interred in the body of the church, near the ascent of the choir. In the middle of the grave stone is his figure, in a canon's habit; and on both sides of him are scrolls with latin sentences; and under his feet, on a brass plate, are latin verses, of which the following is a translation:

*Beneath this stone, for virtue, arts renown'd,
Confin'd within a narrow spot of ground,
John Robins lies; in numbers skill'd full well,
In mensuration too he did excel.
Nature unveil'd her myst'ries to his sight,
What hides the sun, when Phœbe sheds her light;
Whence rush the winds; why the tides ebb and flow,
And whence the stores of light'ning, hail, and snow:
The pow'rs of gems and precious stones he knew,
And to distinguish false ones from the true.
From sacred writ soul-saving truths he taught,
And what the venerable fathers wrote.
Oft would he trace the shining orbs on high,
Where now aloft he treads the starry sky.*

WOOLSEY'S TOMB-HOUSE.

Adjoining to the east end of St. George's chapel, is a handsome free-stone edifice, built by King Henry VII. as a burial place for himself and his successors, Kings of England; but this prince afterwards altering his purpose, began the more noble structure at *Westminster*, and this fabric remained neglected until cardinal *Woolsey* obtained a grant of it from King Henry VIII. and with a profusion of expence unknown to former ages, designed and began here a most sumptuous monument for himself, from whence this building obtained the name of *Woolsey's tomb-house*. This monument was so magnificently built, that lord *Bacon*, in his life of *Henry VIII.* says it
far

far exceeded that of *Henry VII.* in *Westminster Abbey*; and at the time of the cardinal's disgrace, the tomb was so far executed, that *Baneditto*, a statuary of *Florence*, received 4250 ducats for what he had already done, and 380l. 18s. sterling had been paid for gilding only half of this sumptuous monument.

The cardinal dying soon after his retirement from court, was privately buried in the cathedral church at *York*, and the monument remained unfinished; and in 1646 became the plunder of the rebels, and the statues and figures of gilt copper, of exquisite workmanship, made for the ornament of the tomb, sold to carry on the rebellion.

King *James II.* converted this building into a popish chapel, and mass was publicly performed here. The cieling was painted by *Vernio*, who is allowed to have here excelled his other performances. The walls were finely ornamented and painted, but the whole having been entirely neglected since the reign of *James II.* is now in a state of decay, and being no appendage to the college, it waits the royal favor, to retrieve it from the disgrace of its present appearance.

CHAP. VI.

A summary Account of the COLLEGE of
St. GEORGE.

THE royal College of St. George was first incorporated and endowed by letters patent of the 22d of Edward III. about three quarters of a year before the institution of the most noble order of the Garter, and on that day twelve months the statutes of the college bear date, being made by virtue of the pope's authority, the king's command, consent of the bishop of Salisbury, (in whose diocese the chapel is situated) and of the dean and chapter of Salisbury. By the above mentioned authorities, the bishop of Winchester, instituted a college within the chapel of St. George, consisting of one custos, twelve secular canons, thirteen priests, four clerks, six choristers, and twenty six alms-knights, besides other officers. These letters patent were confirmed, and several immunities granted by Henry VI. and Edward IV. as also by an act of parliament of the 22d of Edward IV. Several statutes were likewise made for perpetuating and well governing this college, by Henry VIII. Edward VI. and Queen Elizabeth; and the present establishments on this foundation are as follow:

A dean, who is president over the rest of the college; both in civil and ecclesiastical jurisdiction. He is presented by the king, and instituted by the bishop of Winchester.

Twelve canons or prebendaries, who, with the dean, constitute the legislative body of this college. These also are presented to their prebends by the king, but instituted and installed by the dean or his deputy.

Seven

Seven minor canons, who at their admission, according to the statutes of the college, are bound to be deacons, and at the next time appointed for ordination, to be ordained priests. Each of these vicars had at first but the annual pension of eight pounds sterling; but this was increased by *Edward IV.* and *Queen Elizabeth*, and since by the college, and their salary is now thirty pounds per ann.

Thirteen clerks, who after the foundation of the college by *Edward III.* were taken into the choir, for the service thereof. One of them being organist, has a double clerk's place, and is therefore accounted as two of the thirteen; their salaries are twenty-two pounds per ann. each.

Eight choristers; these were appointed for the further service of the choir, for which they have each a stipend of twelve shillings a month.

The officers appointed for the business of the college, are a steward, treasurer, steward of the courts, chapter clerk, chanter, and verger; two sextons, two bell-ringers, a clock-keeper, and a porter.

King *Edward III.* out of the great respect he bore to military honor, and the regard he had for those who behaved themselves bravely in his wars, yet afterwards became reduced in their circumstances, took care to provide an honorable asylum, and comfortable subsistence for them in their old age, by uniting them under one corporation and joint body with the custos and canons. These were called milites pauperes, and since vulgarly poor, or alms knights. The number at first was twenty-four. On account of some difference between the dean and canons, and the alms knights, by an act of the 22d. of *Edward IV.* it was enacted, that the dean and canons, and their successors, should be for ever quit and discharged from all manner of charge of or for the said knights; and *Queen Elizabeth*, immediately after her coming to the throne, agreeable to the will of her father, King *Henry VIII.* made a special foundation for thirteen poor men, decayed in wars, and

and such like service of the realm, to be called the thirteen Knights of Windsor, and there kept in succession. Her majesty likewise established certain rules and orders for the well governing the said knights, and appointed the dean and canons, and their successors, to enforce their observance of the said rules.

By these Statutes it was declared, that the thirteen knights should be elected of gentlemen brought to necessity through adverse fortune, and such as had spent their time in the service of their prince; that one of the thirteen should be chosen governor over the rest; that they were to be men unmarried, and none of them afterwards permitted to marry, on pain of losing their places; but these rules, as well as some others, are not strictly adhered to.

The present number of alms-knights is thirteen of the royal foundation, and five of the foundation of Sir *Peter le Maire*, in the reign of *James I.* The former were endowed by *Henry VIII.* with lands of the yearly value of 600*l.* and the latter by Sir *Peter le Maire*, with an estate of 230*l.* per ann. and the houses of those on the royal establishment, are repaired at the expence of the crown; but those of Sir *Peter le Maire's* foundation, at the charge of the knights themselves, who also pay nine pounds a year each land tax.

C H A P. VII.

Of the Institution of the most noble Order of the GARTER, with the Ceremonial of Installation of the Knights of that illustrious Order.

THIS most noble Order of the Garter (whether we consider its antiquity, or the nobleness of the personages that have been enrolled therein) excels all other institutions of honor in the whole world, and though various are the accounts given by different historians, of the origin and institution of it, yet the most authentic records agree in the following particulars.

King *Edward III.* being a person of consummate virtue, gave himself up to military affairs, making *St. George* the martyr, who was a man of great renown for chivalry, his patron; and being engaged in a war for the recovering his rights in *France*, and making use of the best martialists of the age, he thereupon designed (induced by its ancient fame) to restore King *Arthur's* round table, and for that purpose invited hither the gallant spirits from abroad; and that he might endear and bind them to himself, he, upon new-years-day, 1344, issued out letters of protection for the safe going and returning of foreign knights, to try their valor at the solemn justs to be held at *Windsor* on the 19th of January ensuing, when he provided a great supper to begin the solemnity, and then ordaining this festival to be annually held at *Whitsuntide*, he for that purpose erected a particular building in the castle, wherein he placed a table 200 feet in diameter, and there at entertained the knights at his own expence of 100l. a week. And about three years after, issuing out his garter for the signal of a battle that was crowned with success (which is conceived to be the battle of *Cressy*, where he took the

French

French king prisoner, and brought him to *England*) he, upon so remarkable a victory, took occasion to institute this order, giving the garter pre-eminence amongst its ensigns, whence the select number whom he first incorporated, were stiled Knights of the Golden Garter, an order by companionship, illustrated by eight Emperors of *Germany*, five Kings of *France*, three Kings of *Spain*, seven Kings of *Portugal*, one King of *Poland*, two Kings of *Sweden*, six Kings of *Denmark*, two Kings of *Scotland*, one King of *Prussia*, one King of *Arragon*, two Kings of *Naples*, one King of *Scicily* and *Jerusalem*, and one King of *Bohemia*, seven Princes of *Orange*, seven Counts Palatine of the *Rhine*, one Duke of *Savoy*, one Elector of *Bavaria*, one Elector of *Saxony*, three Electors of *Brandenburgh*, seven Dukes of *Brunswick*, two Dukes of *Holstein*, and other free princes of the first states of *Europe*.

The habit and ensigns of this most noble order, are eminently distinguishable and magnificent, and consist of the following particulars, viz. the garter, mantle, surcoat, hood, george, and collar. The four first were assigned by the founder, and the george and collar by King *Henry VIII.* and all these together are called the whole habit of the order.

The royal garter, which, as beforementioned, has the pre-eminence, as being that from which the order is denominated, is the first part of the habit presented to foreign princes, and absent knights, who, and all other knights elect, are therewith first adorned, and is of so great honor and grandeur, that by the bare investiture with this noble ensign, the knights are esteemed companions of the greatest military order in the world.

This noble ensign, the garter, which is worn on the left leg, between the knee and calf, was so instituted by the founder, at the erection of the order; and was to put in mind the companions, that as by their order they were joined in a firm league of amity

H

and

and concord, so by their garter, as by a fast tie of affection, they were obliged to love one another. And lest this strict combination might seem to have any other aim or end than what was honorable and just, as to the said king's obtaining his kingdom of *France*, &c. he caused to be enamelled on the said garter this motto, "Honi soit qui mal y pense:—Evil to him that evil thinks." Thereby retorting shame upon him that should dare to think amiss of so just an enterprize; and signifying that the magnanimity and bravery of those knights whom he had elected into this order, were such as would enable them to maintain the quarrel against all who thought ill of it.

When the sovereign designs to elect a companion into this most illustrious order, the chancellor belonging to the said order draws up the letters, which passing both under the sovereign's sign manual, and the signet of the order, are sent to the person by garter, principal king at arms, and are to the following effect:

We, with the companions of our most noble Order of the Garter, assembled in chapter holden this present day at our castle of *Windsor*, considering the various fidelity you have shewn, and the honorable exploits you have done in our service, by vindicating and maintaining our just right, &c. have elected and chosen you one of the companions of our order. Therefore we require you to make your speedy repair unto us, to receive the ensigns thereof, and be ready for your installation, on the ——— day of this present month, &c.

The garter, which is of blue velvet, bordered with fine gold wire, (having commonly the letters of the motto of the same) is buckled upon the leg, at the time of election, with this ceremony;

To the honor of God omnipotent, and in memorial of the blessed martyr, *St. George*, tie about thy leg for thy

thy renown this noble garter; wear it as a symbol of the most illustrious order, never to be forgotten or laid aside, that thereby thou may'st be admonished to be courageous; and having undertaken a just war in which thou shalt be engaged, thou may'st stand firm, valiantly fight, and successfully conquer.

The princely garter being thus buckled on, and the words of its signification pronounced, the knight elect is brought before the sovereign, who puts a deep blue ribband beltwise over his left shoulder, whereunto is appendant (wrought in gold, within the garter) the image of St. George on horse-back, with his drawn sword, encountering the dragon. The admonition is thus :

Wear this ribband about thy neck, adorned with the image of the blessed martyr and soldier in Christ, St. George, by whose imitation provoked, thou may'st o'erpass both prosperous and adverse adventures, that having stoutly vanquished thine enemies, both of body and soul, thou may'st not only receive the praise of this transient combat, but be crowned with the palm of eternal victory.

Having thus briefly spoken of the institution of the order, and of the garter and george wherewith a knight companion is invested at the time of his election, we shall now proceed to the ceremonial of installation, which is always performed in St. George's chapel, in the lower ward of *Windsor*, castle.

The commissioners appointed to install the knights elect, being robed in the complete habit of the order, meet in the great chamber of the deanery, where garter, and the other officers of the order, attend in their habits, and the knights elect come thither in their under habits only, with their caps and feathers in their hands.

When there is a proctor, or proxy, he comes in his ordinary habit.

The knights not named in the commission, are first conducted to the chapel, preceded by the poor knights, canons of *Windsor*, and officers at arms, all in their proper habits, who, on entering the choir, make their usual reverences of bowing, first to the altar, and then to the sovereign's stall, after which the knights are seated in their respective stalls.

Then the poor knights, canons, &c. return to the dean's hall, from whence the procession begins thus:

Poor knights, two and two.

Canons, two and two.

Pursuivants, two and two.

Heralds, two and two

Kings at arms.

The knights elect, with their caps and feathers in their hands, the juniors going first.

Register of the order, with garter, king at arms on his right hand, and usher of the black rod on his left, in their crimson fatten mantles.

Then the knights commissioners in their robes, and covered with their caps and feathers.

Thus the knights are conducted into the north aisle of the chapel, where they all make a stand, while the knights elect retire to their seats placed behind the altar, and the three officers, register, garter, and black rod, enter into the chapter-house, and after them the knights commissioners, who seat themselves at the table according to their seniority.

Then garter presents the commission to the senior knight (commissioner) who gives it to the register to read, which being done, it is returned to him again, who re-delivers it to the register to be entered.

Garter is now sent to conduct the senior knight elect to the chapter-house door, where he is received by the commissioners, and in the same manner the other knights elect are conducted, one by one, according to their seniority.

Garter

Garter then presents the lords - commissioners the surcoat of the senior knight elect, who invests him therewith, the register reading this admonition:

Take this robe of crimson, to the increase of your honor, and in token and sign of the most noble Order you have received, wherewith you being defended, may be bold, not only strong to fight, but also to offer yourself to shed your blood for Christ's faith, the liberties of the church, and the just and necessary defence of them that are oppressed and needy.

Then garter presents the crimson velvet girdle to the lords-commissioners, who buckle it on over the surcoat,

Then the hanger and sword, which they also gird on.

The same is repeated to all the knights elect, according to their seniority, but the proxies are not invested.

The commissioners then (leaving the knights elect in the chapter house) proceed to the choir, to offer up the hatchments of the deceased knights, in the following order:

The poor knights, two and two, enter first, and make their reverences all together, in the middle of the choir, first to the altar, and then to the sovereign's stall, and proceed up as near as they can to the rails of the altar, placing themselves below each other, on each side.

The canons follow in the same order, making the like reverences, and stand below the poor knights, excepting two, who are conducted to the altar in order to receive the hatchments as they are offered.

Pursuivants and heralds at arms, two and two, next enter, making their reverences also, and place themselves on each side below the canons.

Garter, register, and black rod, follow next, and stand before their respective seats.

The

The last in this part of the procession, are the commissioners, who enter in the aforementioned manner, and after making their reverences, stand under their banners, before their respective stalls.

Garter then advances to the middle of the choir, where he makes his reverences, and then repairs to the hatchment of the deceased knight, taking up the banner, which he holds almost rolled up; the two other kings at arms then meet, making their reverences and pass down to the knights commissioners, who thereon join, and receiving the banner from garter, make their reverences, and being preceded by the two kings at arms, carrying the same to the altar, where, kneeling down, they deliver it to the two canons, who place it upright on the south side of the altar, when the commissioners, having made the same reverences as before, return to their former places under their banners, being waited on by the said kings at arms, who return to their former stations.

Then the two eldest heralds meet, and after the same manner conduct the commissioners, who carry up the sword, the hilt being upwards, which is offered in like manner, and return as before.

Lastly the two next heralds meet in like form, and repair to the lords commissioners, to whom garter delivers the helmet and crest, which are offered in the same manner, and being returned to their former stations, the procession is then made to and from the chapter-house, in the following order:

[The knights remain standing under their respective stalls.]

The poor knights immediately join, make the reverence, and go out of the choir two and two.

Then the canons do the same.

Next the officers at arms, as also the officers of the order do the like.

The

The commissioners, with the like ceremony, (the junior going first if they are not companions) close the rear of the procession, which is made through the aisle, towards the chapter-house, when the poor knights make a stand, and divide themselves on both sides, at a distance from the door.

The officers at arms in like manner, nearest the door.

The officers of the order then enter the chapter-house, and after them the lords-commissioners, who conduct the knight elect from hence to the chair, preceded by the poor knights, prebends, officers at arms, and the officers of the order.

The poor knights make their reverences, and place themselves on both sides as before, near the altar.

The prebends then enter, with the same reverences, and go to their respective seats.

The officers of arms stand next below the poor knights.

The officers of the order follow, garter in the middle, carrying on a cushion the mantle, hood, great collar, george, and book of statutes, having the register on his right hand, carrying the new testament, and the oath fairly written on parchment, and the black rod on his left: They enter with the like reverences, and proceed to the seat below the stall of the knight elect, where, garter places the cushion, with the ensigns, on the desk; and the officers of the order stand below in the choir.

The commissioners having between them the knight elect, carrying his cap and feather in his hand, enter and make the like reverences together, and then these go into the seat below, or under the knight's stall, the senior commissioner entering first.

The knight elect being thus conducted into the seat below his stall, takes the following oath, which is administered by the register of the garter:

You being chosen to be one of the honorable company

pany of the most noble Order of the Garter, shall promise and swear by the holy evangelists, by you here touched, that wittingly and willingly you shall not break any statute of the said order, or any article in them contained, the same being agreeable and not repugnant to the will of God, and the laws of the realm, as far forth as to you belongeth and appertaineth, so help you God and his holy word.

Then the knight elect enters his stall, the senior commissioner going before him, and the junior commissioner following, register and garter entering into the seat under it, where garter presents the mantle to the commissioners, who invest the knight elect therewith, register reading at the same time the following admonition :

Receive this robe of heavenly colour, the livery of this most excellent order, in augmentation of thy honor, enobled with the shield and red cross of our Lord, by whose power thou may'st safely pierce troops of thine enemies, and be over them ever victorious; and being in this temporal warfare glorious, in egregious and heroic actions, thou may'st obtain eternal and triumphant joy.

Garter then presents the hood to the commissioners, who put it over the knight's right shoulder, bringing the tippets athwart his breast, and tucking them under the belt. This part of the investiture has no ceremony.

Then garter presents to the commissioners the great collar and george, which they fasten over the mantle and hood upon the knight's shoulders, register at the same time pronouncing the following admonition :

Wear this collar about thy neck, adorned with the image of the blessed martyr and soldier in Christ, *St. George*, by whose imitation provoked, thou may'st so o'erpass both prosperous and adverse encounters, that

that having stoutly vanquished thine enemies, both of body and soul, thou may'st not only receive of this transient combat, but be crowned with palms of eternal victory.

Garter then presents the statute book, which the commissioners deliver to the knight, and the commissioners then place the cap and feathers on his head, and seat him in his stall; whereupon the officers of the order retire with the usual reverences, and stand before their seats.

The knight being thus installed, he rises up, and makes his reverences first to the altar, and then to the sovereign's stall, the commissioners then embrace and congratulate him; after which they descend into the middle of the choir, and make their reverences, and return to their former stations under their respective banners, from whence, (if there be more knights to be installed) the procession is again made to the chapter-house as before, conducting each knight elect singly, according to their seniority, into the choir, where the same ceremony is repeated.

After all the knights are installed, the commissioners then ascend their stalls, which having done, they make their usual reverences; then the officers of the order, officers at arms, canons, and poor knights, after having made their reverences, retire to their respective seats; then divine service is performed as follows:

Our Father, &c. Venite exultamus domino. Psalm the 21st. Ecclesiasticus, chap. the 14th. Te deum. The apostle's creed. A prayer for the sovereign. A prayer for the sovereign and companions of the Order of the Garter. Collect for peace. Collect for grace. Anthem from psalm 20, ver. 5. Communion service. The three last prayers in the service for obit Sunday. The nicene creed. Let your light so shine, &c. When this last part of the service is performed "Let your light so shine, &c." the poor knights, and officers at arms, range themselves in their former order, and make

make their reverences; then garter rises from his seat, and repairs to the middle of the choir, and there makes his reverence, from whence he comes before each knight's stall, and summons them to descend, beginning with the juniors, and so proceeding to the seniors, who descend in pairs if companions, otherwise singly, and then stand under their respective banners.

The knights and proxies all, thus standing under their banners, garter making his reverences, repairs to his seat; the provincial kings at arms meet and make their reverences, and repair to the senior knight, or knights, if pairs, who go from under their banners. make their reverences, and being preceded by the kings at arms, pass up to the first step of the altar, where they again make their usual reverences; and coming to the rails, make only reverence towards the altar, and kneeling down, offer gold and silver into the bason held by two prebends.

Then they make again their reverences to the altar only, and at their return on the lowest step to the altar to the sovereign's stall; and thence are conducted into the stalls of the junior knights on their respective sides, where, being ascended, they again make their reverences, and then pass on through the stall to their own, where they do the same, and then sit down.

In like manner the two senior heralds conduct the next knight or knights, if companions, who also make their offerings and return; the same is done by all the knights, either singly, or in pairs, after which the officers at arms make their reverences in a body, and stand in their places; the poor knights also return to their seats; then the benediction is read, which concludes the prayers.

The prebends having made their reverences, are conducted by the verger to their seats. Garter then goes into the middle of the choir, makes his obeisances, goes up to the stalls of the junior knights, if companions, summoning them to descend; who having
made

made their reverences, come down, and meeting below, make their reverences together, and then retire under their banners.

The same is repeated to and by all the knights and proxies, but so as companions descend together, otherwise single, ending with the senior.

All the knights and proxies being thus under their banners, the poor knights join, make their reverences in the middle of the choir, and proceed towards the west end of the chapel.

The canons, officers at arms, and officers of the order, having done the same, the procession commences in the following order:

1. Marshal-men, two and two.
2. Poor knights, two and two.
3. The king's household drums.
4. Trumpets.
5. Kettle drums.
6. Trumpets.
7. Canons of *Windsor*, two and two.
8. Pursuivants at arms.
9. Heralds at arms, two and two.
10. King at arms.
11. Garter, register, and black rod.
12. Knights of the garter, according to their seniority, the juniors going first, either singly, or with their companions, having their trains supported by the singing boys of the chapel.

N. B. The proxy goes no farther in the procession than the door of the chapel, where the sexton receives the mantle from him.

A detachment of the yeomen of the guard closes the procession which is made from the church through the court to the king's guard chamber.

The drums and Trumpets stay at the foot of the stairs leading to the guard chamber; the poor knights enter the guard room, and there stand off on both sides for the procession to pass between them; the prebends do the like: The officers at arms go into the

the presence-chamber, and there place themselves in the like manner, the pursuivants at arms next the door; in which place the officers of the order are uncovered.

The knights, dressed in their robes, or surcoats, if the sovereign is present, dine in St. George's Hall; but in the absence of the sovereign, in the King's Guard Chamber.

At the second course, garter, with all the officers at arms following him, proceeds from the lower end of the room to the place where the knights sit, where he pronounces *Largeffe*. In the same manner garter proclaims the titles of all the newly installed knights, after which, making their obeisances, they retire.

In one of the king's apartments is prepared a very elegant table for the ladies, and the whole is concluded with a grand ball.

As the prolixity of the foregoing ceremonies may appear insipid to many of our readers, to such we beg leave to offer the following Verses on the Installation in April, 1742, supposed to be written by the Earl of Chesterfield.

AS *Anstis was trotting away from the Chapter,
Extremely in drink, and extremely in rapture,
Scarce able his bible and statutes to carry;
Up started the spectre of jolly King Harry.
As on march'd the Nobles he ey'd them all o'er,
When seeing such Knights as he ne'er saw before,
With things on their shoulders and things at their
knees.

"Ha, ha! cried the King, what *Companions* are these!
† "Are they such, from their colours, who never have
fled;

* Carter King of Arms. † This alludes to the qualifications of the Knights, according to the Statutes of their Order.



A KNIGHT OF THE GARTER..



A KNIGHT OF THE ORDER

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Are they honestly born? Are they honestly bred?
 Have they honestly liv'd without blame, or disgrace.
 Odd's flesh! Master Garter, I like not their Face.
 Please your Grace, quoth the Squire, how can we
 keep rules?

We must make *April Knights*, or else *April Fools*.

But faith of the † first I can tell you no more,

Than that he's the son of the son of a whore. *NIXTY*

The § next, who shall censure for lewdness of life?

Has no man, but he hurt another man's wife? *And*

His *Cardon* of France was a pitiful thing; *of goodish of*

But England affords him a much finer string; *possibly and*

¶ The third of these Knights, as he changed *once*

before, *of the old of yinior of*

We have made him True blue, that he neer may chan-

ge more. *of the old of yinior of*

And now cross his shoulder the collar is drawn, *of the old of yinior of*

That his Grace may have one thing he never can pawn, *of the old of yinior of*

That short bit of ribbon for man never meant, *of the old of yinior of*

May serve little Portland, it serv'd little Kent; *of the old of yinior of*

Tho' stain'd and defil'd by that nasty old bug, *of the old of yinior of*

What ty'd an old monkey may tie a young pug, *of the old of yinior of*

The times, Sir, are alter'd, and riches are all, *of the old of yinior of*

And honours—folks, now, take them up as they fall, *of the old of yinior of*

They pay, like good fellows, the charge of their string; *of the old of yinior of*

The King saves his money, and—God save the King. *of the old of yinior of*

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* St. Albans. § D. of Kingston. ¶ D. of Marlborough.

CHAPTER IX.

Of the Royal Lodges, Parks, &c.

WINDSOR is not more renowned for being the seat of royalty, than on account of its delightful situation; the beauties of which, appeared so striking to a royal personage, on her first visit to this place, that she is said to have exclaimed "this is a palace indeed."

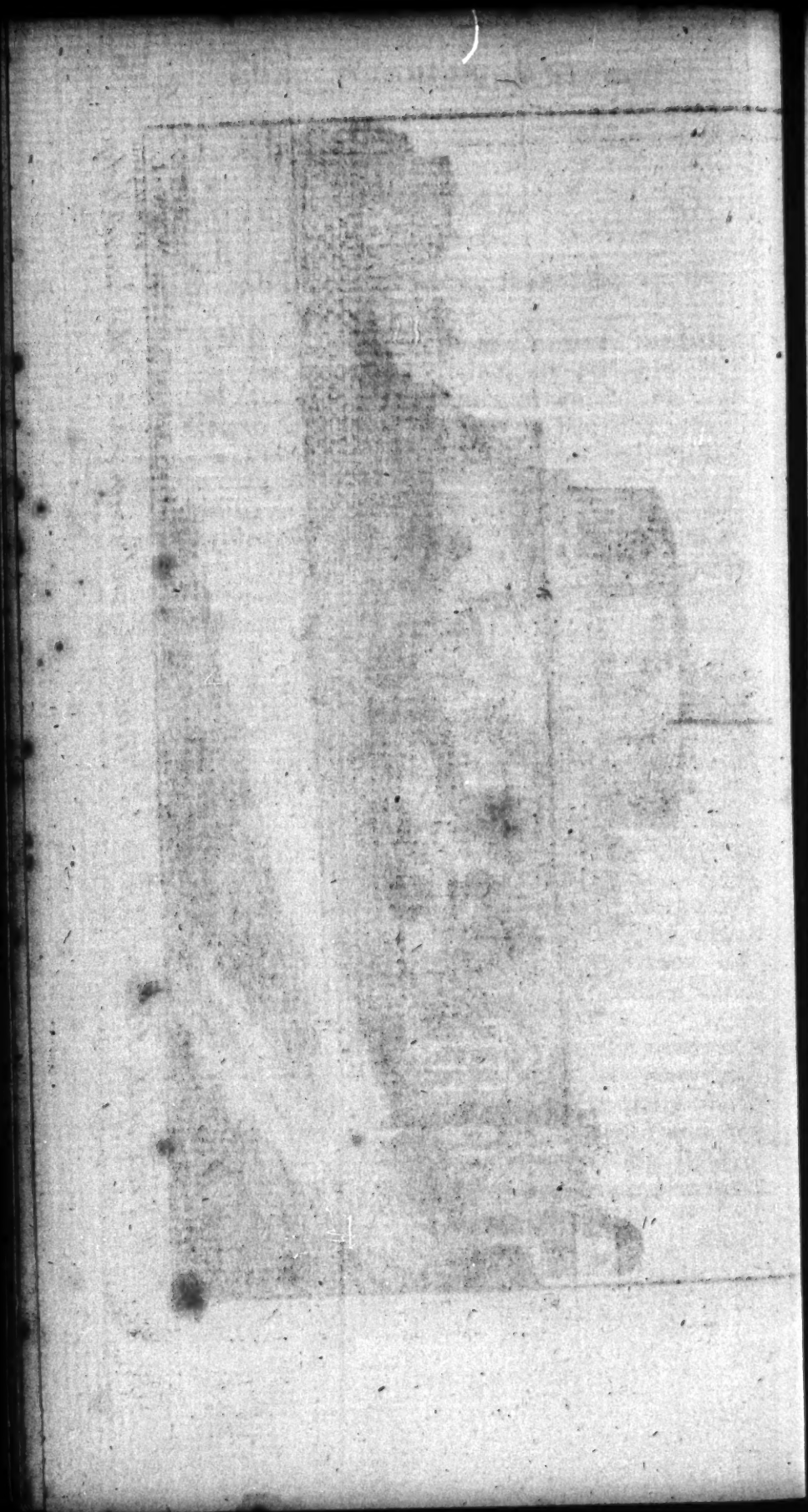
Adjoining to the park, and opposite the south side of the castle, is a neat modern-built mansion, named the queen's lodge. This building is on an easy ascent and commands a pleasing prospect over the parks, and the neighbouring country. In front is a beautiful verdure; enclosed by a range of iron palisades. The garden is elegant and much enlarged by the addition of the gardens and house of the duke of St. Albans, lately purchased by his majesty, and which make a part of the royal residence. Material alterations have also been made in several parts of the castle and terrace. The apartments belonging to the usher of the black rod, together with some offices that were greatly out of repair, have lately been taken down, to enlarge the space between the castle and the queen's lodge, and to open a view towards the keep, or round tower; other improvements are now carrying on, which, when completed, will render this a most enchanting spot.

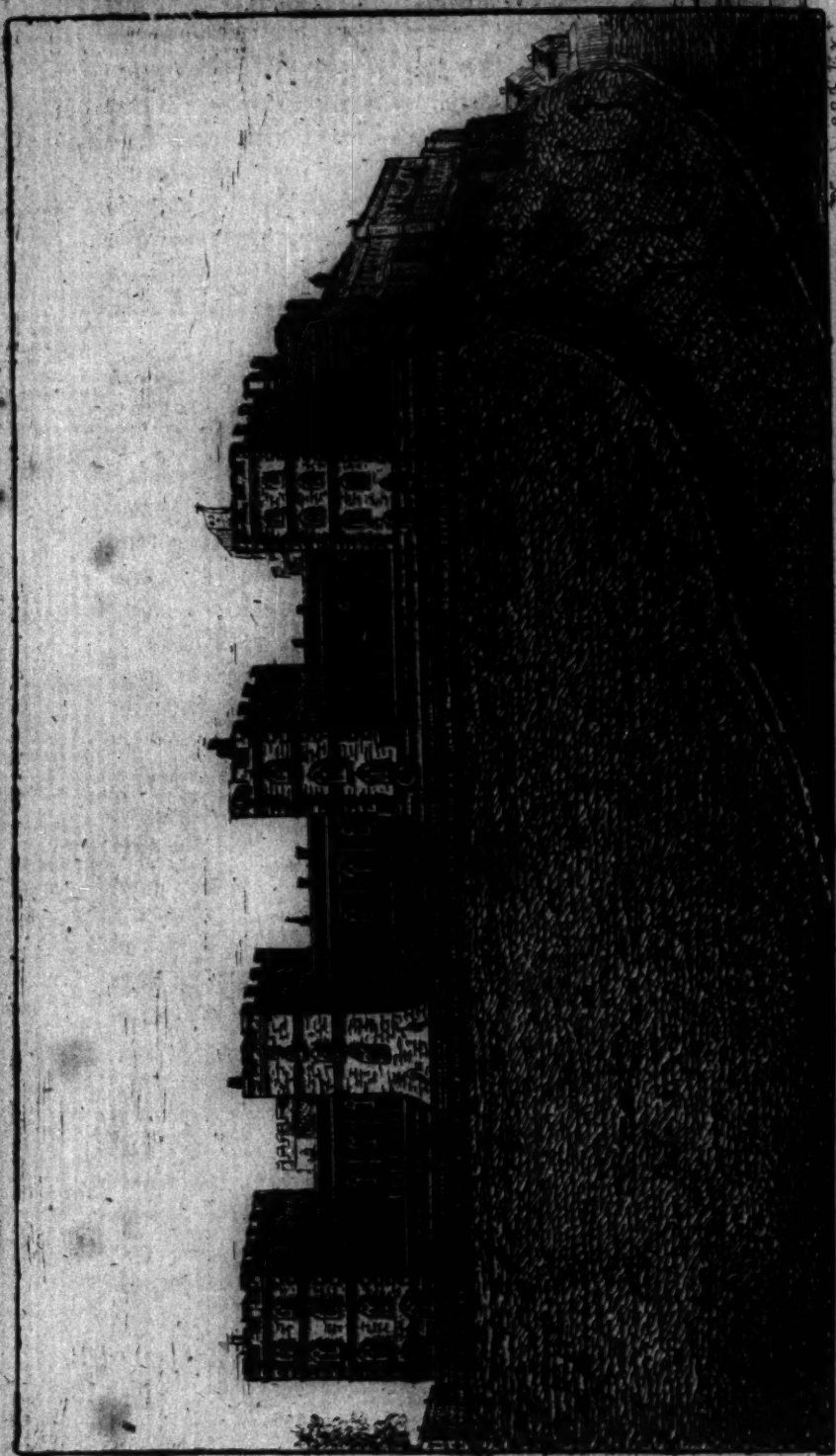
The little park, which extends round the north and east sides of the castle, is a beautiful lawn, computed to be four miles in circumference, and contains about 500 acres of land. This park was enlarged and enclosed by a brick wall in the reign of King William III. and is admired for its shady walks and natural beauties.

A de-



N.W. View of the Round Tower of Windsor Castle, with part of the Queen's Lodge.
Designed as a new tower, May 1791 by C. Thompson, M.A.





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A delightful plain on the top of the hill was converted into a bowling-green by King *Charles II.* but its eminence rendering the view from the east side of the terrace somewhat confined, it has been considerably lowered by order of his present most gracious majesty, and the earth taken from the summit of the plain, spread on the declivity of the hill, which is planted with various kinds of forest trees, and the whole enclosed with a neat park paling.

This park, on the north side of the castle, was laid out for a garden, by order of queen *Anne*, but on that princess's death, the design was laid aside, it being thought that the beauties of nature here render all the decorations of art unnecessary, and a great number of hands are now employed in leveling the beds, parterres, &c. laid out by her late majesty. This park is plentifully stocked with deer, and other game, particularly hares, and here his majesty frequently takes the diversion of coursing. The rangers lodge, at the south-east side of the park, is a regular well-built edifice.

The great park lies on the south side of the town, and opens by a very noble road, called the long walk, on each side of which is a double plantation of stately trees, to the summit of a delightful hill (called *Snow Hill*) at near three miles distance from the entrance; this leads to the ranger's lodge, the seat of his royal highness the duke of *Cumberland*, and formerly the residence of his late royal highness, the duke of *Cumberland*, who greatly improved the natural beauties of this delightful park, by large plantations of trees, extensive lawns, new roads, and spacious canals, which have rendered this villa an habitation worthy of a prince.

The first room of this lodge is neatly hung with plain paper, ornamented with prints, among which are views of the improvements made by his royal highness in the park, by *Paul Sanby, Esq.*

In the dining room, over the chimney piece, is his royal highness's stud, by *Gilpin*, 1764.

The drawing room. The ceiling, cornice, and pillars of this room, are most superbly gilt; over the chimney is a portrait of her royal highness the present duchess of Cumberland, by *Miss Reid*.

In the first passage is an excellent painting of the crossing of the *Rhine*, and in another passage are two pagodas.

The pages waiting room is ornamented with several good sea pieces, among which is the *Mammoth* engaging the *Roudroyant*.

In the music room are several of the late duke's breeding mares, and over the chimney is *marshals Saxe*.

The break-fast room is hung with paper of a lilac ground, ornamented with curious painted lime-trees, which have a very pleasing effect.

In the apartments above stairs, are several paintings by the best masters; but these rooms being bedchambers, are not shewn to strangers.

The *Belvidere* on *Shrub's Hill*, is a triangular building, that has a tower at each corner, one of which is a stair case, the other a library, and the third a china closet. It is encompassed by a fine plantation of trees, forming a most delightful rural scene. The noble piece of water in the valley underneath, was formed at a great expence, and from a small stream or current, is rendered capable of carrying barges and boats of pleasure. Over this water his late royal highness caused a bridge to be erected of most curious architecture, and on a bold and noble plan, being one single arch, one hundred and sixty five feet wide in the clear, which is five feet wider than the boasted *Rialto* at *Venice*.

This piece of water terminated in a large and beautiful cascade, but a few years since the pond head blowing up, the rapidity of the torrent did such material damages to the bridge, that the whole was obliged

to be entirely taken down, and is now re-building with five arches to it. About half a mile from this bridge is the *Chinese Island*, so named from the building on it; being after the *Chinese* manner. The structure is small, but elegant and striking. The middle room is of scarlet and green, richly ornamented with gold. The panels of the doors are of looking-glass, which has a pretty effect. The right hand room has all the necessary conveniences of a kitchen, and the other room, which forms the left wing, is hung with white satin, painted, in which is a scene of the same.

These apartments were, till lately completely furnished, but having been robbed of several articles, the principal furniture is now removed.

Near the pond head, which is a rebuilding, is a beautiful grotto.

His royal highness's attention was not confined to this spot only; but extended in like manner to the adjoining forest; that scene of rural diversion.

Besides the improvements already mentioned, the race ground on *Ascot Heath* was laid out, and brought into the most beautiful order, at a large expence, by his late royal highness; and is allowed to be one of the first courses in the kingdom. The forest is of great extent, and was appropriated to hunting by *William I.* who established many laws and regulations, which are still observed, for the preservation of the royal game, and better regulation of the forest. In this extensive tract of land, are several pleasant villages and gentlemen's seats, for an account of which together with other remarkable places in the environs of Windsor, we shall refer the reader to the Appendix: and conclude this part, with a quotation from *Mr. Pope's* celebrated Poem of *Windsor Forest*.

THE END

“The

"The groves of Eden, vanish'd now so long,
 Live in description, and look green in song:
 These, was my breast inspir'd with equal flame,
 Like them in beauty, should be like in fame.
 Here hills and vales, the woodland and the plain,
 Here earth and water seem to meet again,
 Not chaos like, together crush'd and bruish'd,
 But, as the world, harmoniously confus'd:
 Where order in variety we see.
 And where, though all things differ, all agree:
 Here waving groves a checquer'd scene-display,
 And part admit, and part exclude the day;
 There, interspers'd in lawns and op'ning glades,
 Thin trees arise that shun each other's shades.
 Here in full light the russet plains extend:
 There wrapt in clouds the blueish-hills ascend:
 Ev'n the wild heath displays her purple dyes,
 And 'midst the desert fruitful fields arise,
 That crown'd with tufted trees, and springing corn,
 Like verdant isles, the sable waste adorn.
 Not proud Olympus yields a nobler sight,
 Tho' Gods assembl'd grace his tow'ring height
 Than what more humble mountains offer here,
 Where, in their blessings, all those Gods appear."



THE END.

A MAP of the Country, from 14 to 18 Miles, round WINDSOR.

